THE CONNOISSEVR

A MAGAZINE FOR COLLECTORS

MAY, 1914 Edited by J. T. HERBERT BAILY
ONE SHILLING NET Vol.

ONE SHILLING NET Vol. XXXIX. No. 153



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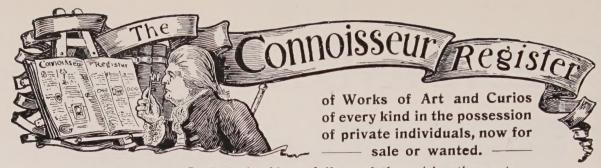
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Collectors and Dealers should carefully read these Advertisements.

The Register Columns will be found of great assistance in bringing Readers of "The Connoisseur" into direct communication with private individuals desirous of buying or selling Works of Art, Antiques, Curios, etc.

When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. Buyers will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of bona-fide private collectors.

The charge is 2d. per word, which must be prepaid and

sent in by the 14th of every month; special terms for illustrated announcements from the Advertisement Manager, Hanover Buildings, 35-39, Maddox Street, London, W., to whom all advertisements should be addressed.

All replies must be inserted in a blank envelope with the Register Number on the right-hand top corner, with a loose penny stamp for each reply, and placed in an envelope to be addressed to "The Connoisseur" Register, Hanover Buildings, 35-39, Maddox Street, London, W.

No responsibility is taken by the proprietors of "The Connoisseur" with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

Wanted.-Liverpool Transfer Tiles; also Coloured Bristol Tiles. [No. R6,434

Wanted.-Embroidered Gloves of the Stuart and Elizabethan Periods.

Wanted .- Patch = Boxes, with Views of Bath.

[No. R6,436

Twelve Le Blond Prints for 13s. [No. R6,437 Wanted.-Arundel Society's Coloured Prints.

[No. R6,437a

For Sale.-Rare Pair Coloured Prints (Buck), valued at £35. Offers. Replies stamped letter. [No. R6,438

For Sale.-The Bronze Warwick Vase, modelled by Flaxman and cast by Rundle & Bridge; in perfect condition; height 31 inches, width 39 inches. Suitable for conservatory or garden. Price 100 guineas. [No. R6,439]

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For Sale.—Signed Painting by J. F. Herring, 1875, "Horse and Dogs," 17 in. by 27 in. What offers [No. R6,442

For Sale.—Genuine Old Dutch Master, Landscape. £500. [No. R6,443

Wanted. - Good Lidded Flagon, or Tappit Hen, Antique Pewter. [No. R6,444

For Sale.-Fine Collection of Rare Old Coins: King [No. R6,445 John III. of Portugal, A.D. 1521.

Wanted. — "Studio," Special Winter Number, 1912.
State condition and price. [No. R6,446]

Wanted.—Short's Etchings, "Evening, Bosham," and "Sleeping till the Flood." Must be in perfect condition. State price. [No. R6,447

For Sale.—Two Doré Originals, illustrating Coleridge's "Ancient Mariner." [No. R6,448 [No. R6,448

For Sale .- "The Transfiguration," Unidentified Painting (86), CONNOISSEUR, December, 1913. Undoubtedly Old Master. £100. [No. R6,449

For Sale.-Long-case 30-day Clock by Tompion. [No. R6,450

Miser Purses. - Early Nineteenth Century; perfect condition. Approval. [No. R6,451

Wanted.-Collection Le Blond Prints, cheap. [No. R6,452

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Y/ANTED.-Old Ecclesiastical or Official Seals, in lead, brass, iron, or other metals, and Vestments. Box B87, c/o "The Connoisseur," Hanover Buildings, 35-39, Maddox Street, London, W.

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A subscriber to the "Connoisseur" residing in Spain would accompany Tourists wishing to travel in Spain and on the Continent during the months of June, July, August, and September. He speaks English, French, German, Spanish, and Italian fluently. Write for full particulars to—PABLO HANDLER ALONSO, FUCAR 2011., MADRID, SPAIN.



May, 1914.-No. cliii.

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Queen Anne Cup. Date 1705. By Humphrey Payne, London.

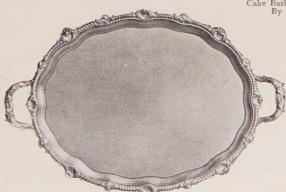


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TELEGRAMS-NOVEDAD REG.

CABLES-NOVEDAD, ENGLAND.

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THE COLLECTION OF MR. ARTHUR LOCKE RADFORD, F.S.A., AT BOVEY HOUSE.	
(With twelve illustrations)	1
NOTES AND QUERIES. (With four illustrations)	2
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The Connoisseur

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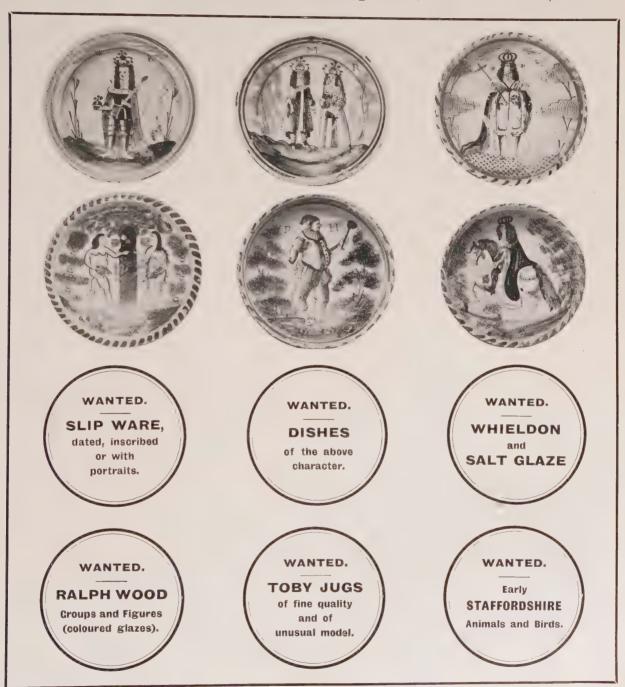
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The Connoisseur

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GLADSTONE. Designed and Decorated in Pate sur Pate by Frederick Rhead. From	
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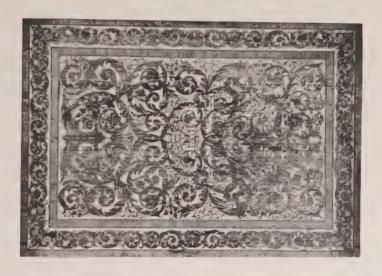
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The carved woodwork, which is in white and grey and gold, is applied on a groundwork of rare Sienna marble, with an inner frame of Statuary marble. As to the design, only a master hand could have achieved the strong, sweeping curves,



the Chippendale period, about 1760. In fineness of detail, and in the spirit and delicacy of the carving, it will compare with the best contemporary French work of the time. All the same, it is undoubtedly English, and as such is probably unique.

bold and yet restrained. The only pity is that the photograph cannot do justice to this model of art workmanship. The execution is fully equal to the design.

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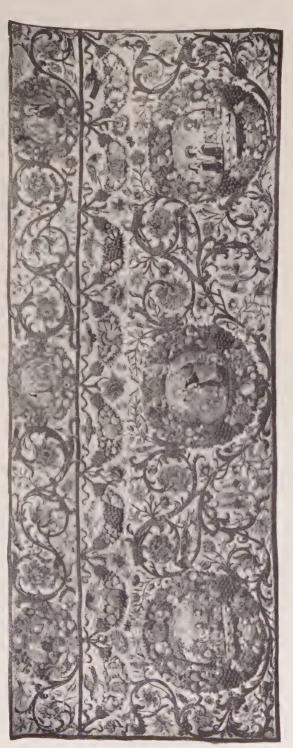
are instructed by the Executors of the late W. L. Behrens to sell at their Galleries, on the 18th to the 23rd May inclusive, the second portion of the very fine collection of JAPANESE NETSUKE, INRO, SWORD FURNITURE, LACQUER and other objects of Japanese applied art, together with the collection of BUDDHIST CARVINGS and SHRINES from Japan, China & Tibet.

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not the least distinguished of a distinguished line. He was grandson
of that famous statesman who made
such a conspicuous figure in the
days of Charles II., and inherited
his grandfather's eloquence, which
he used with singular effect to secure

the passage of the bill allowing the privilege of counsel to prisoners accused of high treason. This was almost his solitary essay in politics, but his pen won for him a distinguished place in the spheres of art and Macaulay describes his diction as "affected and florid, but often singularly beautiful and melodious": a criticism which applies equally to his writings as to his speeches. The most important of the former was the well-known Characteristics, a work which, though now little read, except by the curious, gave the Earl of Shaftesbury a European reputation. It was the first modern book in which the philosophy of art was comprehensively treated, and the best of its kind until Lessing wrote the Laokoon. The Second Characters was planned as a sequel to the Characteristics. The latter deals with the ethics of art and beauty: in the former a transition is made from the æsthetic theory to applied art. The book was to consist of four treatises. These were: (i.) "A Letter concerning

Design"; (ii.) "A Notion of the Historical Draught or Tablature of 'The Judgment of Hercules'"; (iii.) "An Appendix concerning the Emblem of Cebes"; and (iv.) "Plastico, or the Original Progress and Power of Designatory Art." The author's death in 1713 apparently left this conception only partially completed. The "Letter concerning Design" was, indeed, known to exist, and was printed for the first time in 1732, in the fifth edition of Characteristics, a work in which it had no congruous place. "The Judgment of Hercules," too, was set up in print, at the time of the author's death, a translation from the original French appearing in 1713, and being added as an appendix to the second edition of The Characteristics in 1714. Dr. Rand has, however, discovered that this, in the original French, was printed in the Journal des Scavans for November, 1712, "a fact which heretofore strangely escaped the attention of bibliographers." The third and fourth treatises existed only in manuscript form-both manuscripts being at the Record Office, from whence they have been unearthed by Professor Rand, who has thus been able to give us, for the first time, this important work practically complete and arranged in the form that the author intended. It is perhaps the more interesting because the fourth section, not having received the finishing touches of the author, is written as he conceived it. in English, which, though lacking the polished periods of the other three parts and fragmentary in parts, is more direct, vehement, and forceful. Professor Rand must be congratulated on his scholarly and careful editing of the work.

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Important Correction

The Picture illustrated and advertised for sale by

HARPERS, of ASHFORD, Kent

on page XVIII in the April Number, is the work of John Constable, R.A., and not T. Constable, as incorrectly given.

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EWLY arrived consignments from China of Antique Chinese Porcelain of the Ming, Kang Shi, Yung Ching, Kien Lung, Kia King and Tao Kwang periods; also a selection of early Han, Tang, Sung, and Yuan Bowls, Vases, etc., of fine quality, Ming coloured Jars and Vases, fine Kang Shi Famille Verte Vases, Beakers, Bowls, Plates, etc. A large assortment of Blanc-de-Chine, Sang-de-bœuf, and other self-colour and glazed Vases, etc. Kien Lung carved Inlaid and Porcelain Screens, Porcelain Birds, Figures, Animals, etc., and a collection of Snuff Bottles. Fine Crystal, Jade, and Agate Carvings. Pekin Cloisonné and Canton Enamel. Fine Antique Bronzes.

On Wednesday, May 13th, will be sold large new consignments of Japanese Modern Curios, including Fine Carved Ivory Figures, Tusks, Boxes, etc. Fine Art Metal Vases, Khoros, Cabinets, Japanese Bronzes, Animala Figures, Vases, etc. Animals, Figures, Vases, etc. Satsuma, Imari, Makuzu, and other Porcelain. Inlaid Carved Wood Screens and Furniture.

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May, 1914.-No. cliii.

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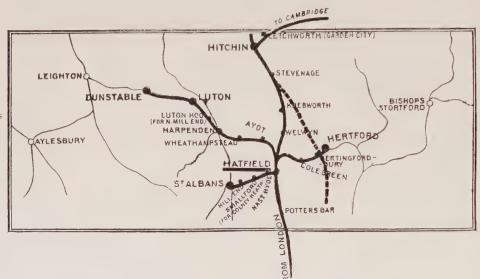
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Continued from REGISTER The Connoisseur Page IV.

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May, 1914 .- No. cliii.

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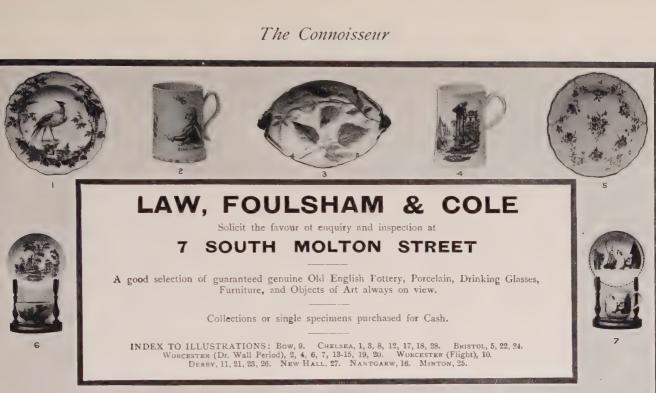
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C.112





A.2049

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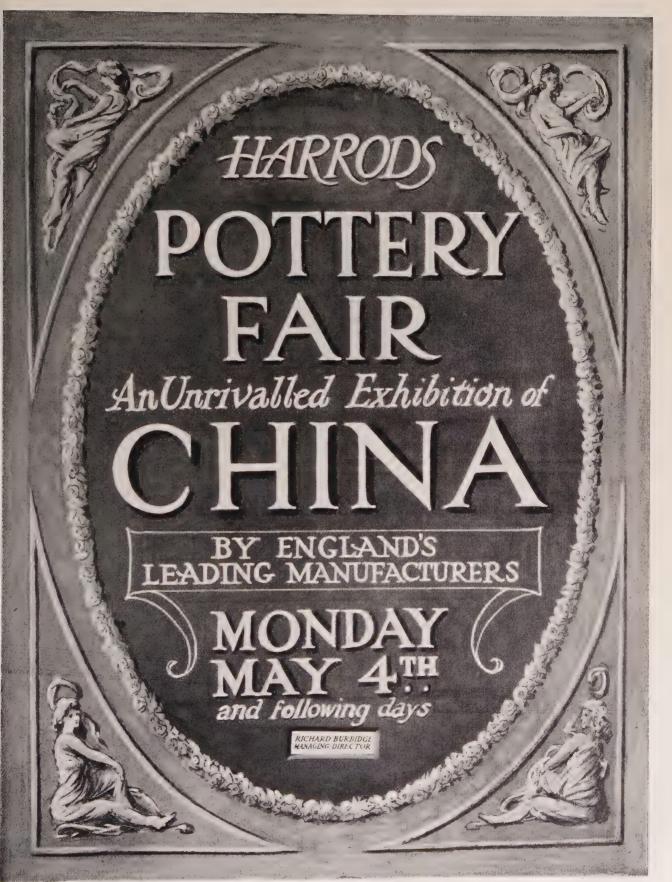
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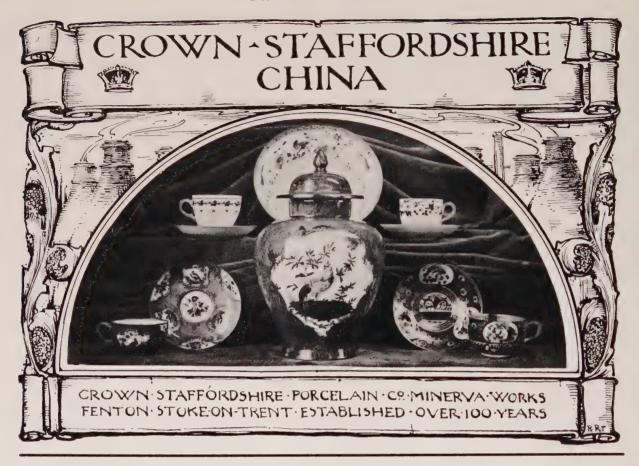
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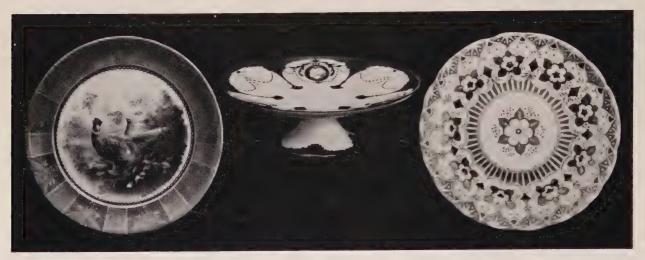
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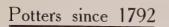
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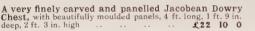
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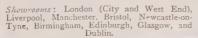
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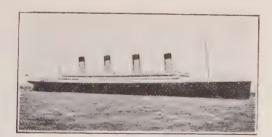
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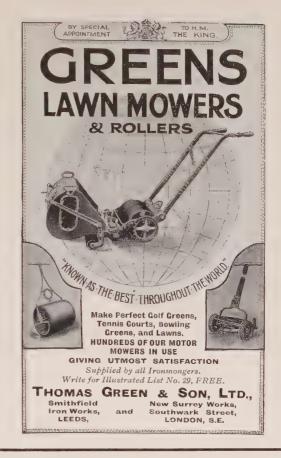


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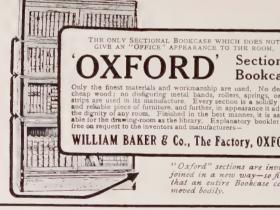
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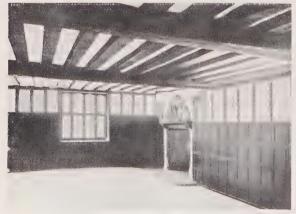
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MISS WHITEFOORDE FROM A DRAWING AFTER THE ORIGINAL PAINTING BY GEORGE ROMNEY





On Making a Collection of Old Drawings. By H.S. Reitlinger, M.A.

THERE is no form of collecting which should appeal more to the cultured amateur than that of drawings of the old masters. The practice is a time-honoured one, antedating by centuries the comparatively modern hunt for porcelain and furniture, and sharing with the collecting of pictures and prints the favour of many generations of amateurs in an unbroken line from the Renaissance onwards. And yet nowadays there are comparatively few engaged in the systematic search for fine old drawings. Granted, if you will, that the opportunities

now are not so great as those of 50, 100, or 150 years ago. Granted, again, that prices have risen much in the last generation, yet the time is by no means past when a but moderate expenditure (aided, of course, by perseverance and judgment) may result in a representative collection of good work from all ages down to (and including) the present.

Of course, the reason why this branch of collecting is overshadowed by so many others is easy to explain. The collector of porcelain has precedents. He will find marks,



No. I .- FLEMISH SANGUINE DRAWING OF THE SECOND HALF OF THE SIXTEENTH CENTURY

The Connoisseur



No. II.—ENGLISH PENCIL DRAWING, MIDDLE OF EIGHTEENTH CENTURY

DESIGN FOR A FRONTISPIECE

glazes, and shapes accurately described in text-books, and he will find in museums well-known and typical pieces which he may compare with his own purchases. The collector of furniture, the collector of prints, finds a similar state of affairs. But not so the collector of drawings. For him there is a vast mass of material to choose from, good, bad, and indifferent (and mostly the two latter), and nothing but the judgment of his own eye to help him. He is treading virgin soil with every new acquisition. Even the names which he so frequently finds ascribed to the pieces coming under his hand are of little or no help to him. For nothing is easier than for the longforgotten possessor of some piece to write "Rembrandt" or "Rubens" on its margin in hard black ink, and away it goes down the generations from owner to owner falsely, sometimes ludicrously, described. The canny buyer pays but slight regard to these ascriptions. For him there is but one method—to train his taste to a requisite standard (of which more anon), and then to rely solely and entirely upon it. To buy a thing, in a word, because he likes it.

And because this is difficult advice, and because the beginner's path is bewildering and there is none to help him but himself, therefore the collectors of fine drawings are few and far between, and all of them worthy of their salt, which, on the whole, is a state of affairs by no means regrettable.

Now, this being so, and acknowledging the difficulties of the game, what are the peculiar qualities of old drawings which make them a fit hunting-ground for the enlightened collector?

(1) A drawing is the most direct and spontaneous expression of the artist that we can possibly obtain. By reason of the slightness of the material used (pencil, wash, or crayon, generally on paper), all the characteristics of the artist, both good and bad, come out more strikingly

in a drawing than they can do in an oil-painting, or even in that most genial and free form of engraving, an etching. Often and often we find a capable artist, when under the necessity of constructing a finished painting, overpowered by his ambitious medium and achieving merely a pompous and uninteresting surface of painted canvas, one of those numerous machines that depress the spirits of the visitor to so many of the big continental galleries. But see the same artist—often one of charming personality even if devoid of great powerswith a piece of paper and a stump of crayon or reed pen. All the geniality, all the salt of him comes to the surface. The truth is that many excellent artists are not in the first ranks as painters of easel pictures, and should never have become so. It is even possible to go further and say that certain masters of acknowledged greatness show to infinitely more advantage in their drawings than in their paintings. Claude, for instance, in his wonderful wash drawings in the Duke of Devonshire's collection and elsewhere, exhibits a degree of masterful insight into the magic of landscape which can scarcely be found in his paintings.

- (2) A drawing is a unique thing, differing in this respect from an engraving. A fine etching or an early line engraving can be a production full of freedom and instinctiveness, but it exists in several, sometimes in many, copies. The peculiar charm which the *unicum* rightly or wrongly exerts on all collectors remains to the drawing.
- (3) It is possible to make a considerable, even a large collection of drawings, without turning one's house into a museum or gallery. Drawings—and this advantage also applies to prints—may be kept suitably mounted, laid one over the other in solander-boxes or portfolios, and a very important collection can be safely housed in so small a space as one large cupboard.



No. III.—BY JACQUES CALLOT (1592–1635): MARAUDERS ATTACKING A FARMHOUSE
IN CRAYON AND SEPIA WASH
IMPORTANT DRAWINGS BY THIS FAMOUS MASTER OF ETCHING ARE SELDOM MET WITH



No. IV.—IN CRAYON, WITH FLAKE WHITE, ON BROWN PAPER ITALIAN, OF THE SECOND HALF OF THE SIXTEENTH CENTURY

THIS FINE ALLEGORICAL DRAWING APPEARS TO BE IT IS ASCRIBED (PROBABLY WRONGLY) TO DOMENICHINO

(4) Drawings are not a millionaire's hobby. A gallery of fine paintings is nowadays for none save the very richest. Enamels and renaissance bronzes are almost in the same category. Good English and Continental china require a fairly long purse; but the price of drawings is even now by no means outrageous. A really interesting collection can be made at a price little exceeding that of fine prints (and possibly, if the collector is lucky, at a considerably less cost); and prints, if one avoids the colour-print and the mezzotint after Gainsborough and Reynolds, for which the blind and worldly insist on battling, are by no means over-costly things.

Here, then, being some good and convincing reasons for a collector to embark on a fascinating pursuit, it were well to enquire what is the origin, or rather the purpose, of a drawing. There is firstly the sketch made by the master to fix in his own mind some scene or object which has interested him. Such a sketch he may or may not, as the case may be, subsequently use for a more elaborate composition. It is the artist's memorandum, and gives us a superlatively valuable, because direct, insight into his genius. Then, again, there is the conception (possibly often repeated), which is deliberately made as a guide to the composition of a picture.

There is the more careful study for a part of the picture—a human figure or portion of the anatomy or dress, a piece of landscape, a study of foliage or of architecture. There is the drawing which is intended for an engraving, and is therefore more detailed and finished. Such a drawing is frequently blackened on its reverse side, or bears the impressed mark of a stylus along its lines, by which one may know the design has been transferred to



No. VI.—by abraham bloemart (1564–1658) in crayon and wash on tinted fafer



7

No. V.—Portrait drawing, in sanguine by ottavio leoni (1578–1630)



No. VII.-LANDSCAPE, IN PEN-AND-INK, AND SLIGHTLY TINTED

BY MATTHÆUS BRIL (1548-1584)

the copper. And it often happens that the owner of such a drawing will subsequently find a copy of the print which was made from it, and the print will generally give him much useful information as to the authorship of the drawing. The drawing reproduced in No. i., for instance, gave no further evidence of identity than that it was Flemish of the end of the sixteenth century, which the writer inferred from the general sentiment and style of execution. An engraving of the subject subsequently came to light signed: "Sadeler author sculpsit. Chr. Schwartz figuravit Monachi." Whether the drawing is the work of the painter Schwartz, of Munich, as a design for his picture, or whether it is the engraver Sadeler's drawing for the engraving, is still uncertain. The fact that the drawing is rather larger than the engraving may lead one to suppose that it is the work of Christopher Schwartz.

Again, the charming little eighteenth-century drawing (No. ii.), which looks so like the delicate work of Gravelot, is evidently the design for the frontispiece of

a book. The book could no doubt be discovered and probably reveal the identity of the draughtsman.

The last and most important category is the drawing ber se, the drawing which the artist regards as a finished product, as a thing of beauty to be judged by itself alone. Needless to say, the most perfect things are to be found in this class, works of art rivalling in importance, if not in size, the great oil-paintings. The wonderful portrait-drawings of Holbein and Clouet are examples of this, and the exquisite—and all too rare—productions of the roccoo Frenchmen.

Their *locus classicus*, however, is Holland in the seventeenth century, where men like Cuyp, Ostade, Van Goyen, and scores of others, produced drawings in pencil and wash (and sometimes water-colour) which can by no means be called sketches or studies, and were never intended for the engraver, but were considered, as it were, the "finished article" by the Dutch connoisseur of the day, and treasured in portfolios, even as their paintings were treasured on walls and on easels. The

On Making a Collection of Old Drawings



No. VIII.—PEN AND WASH DRAWING, BY PAULUS MOREELSE (1571-1638), OF TOBIT AND THE ANGEL

expression "finished article" by no means denotes that high grade of over-finish we are accustomed to in the work of Hunt and the Victorian water-colourists. The seventeenth-century Dutchmen knew the value and suggestiveness of each line, and did not fall into the error of diminishing its potency by a mass of little-meaning



No. IX.—CRAYON AND TINTED DRAWING OF VENUS AND VULCAN FLEMISH, OF THE SECOND HALF OF THE SIXTEENTH CENTURY

POSSIBLY BY JAN MULLER

surface work. From these Dutchmen the making of drawings as an art for itself may be traced to England, where, through the medium of Paul Sandby and Cozens, it culminated in the great water-colour school headed by Girtin and Turner.

To return, however, to beginnings. Passing over the

early illuminated manuscripts which must fall outside the range of this article, the collector will expect to find very little indeed dating from before 1500. What pieces remain are locked up

in the print-rooms of museums, and he must be counted a fortunate man who can find a good Italian drawing of the great period.

Of the sixteenth century there is no lack of drawings still to be had. Mostly they are Italian, and exhibit in an increasing degree, as the century grows older and

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No. X.-BY TADDEO ZUCCHERO (1529-1566)

On Making a Collection of Old Drawings



No. XI.—A COLOURED CRAYON DRAWING

century at least, unacceptable, and therefore to be avoided. Examples here and there may, however, occasionally be found presenting more of interest and charm than the bulk of this material (Nos. iv., v., and x.). The art of the

BY RICHARD COSWAY

Low Countries also only becomes reasonably accessible to the collector towards the second half of the sixteenth century. Here, though there is decadence from the old Netherlandish art, it is decadence of another kind, full of



No. XII.—FLEMISH, OF THE EARLY SEVENTEENTH CENTURY IN SEPIA AND FLAKE WHITE THE HIGH DEGREE OF NATURALISM IS, FOR DRAWINGS OF THIS PERIOD, EXCEPTIONAL

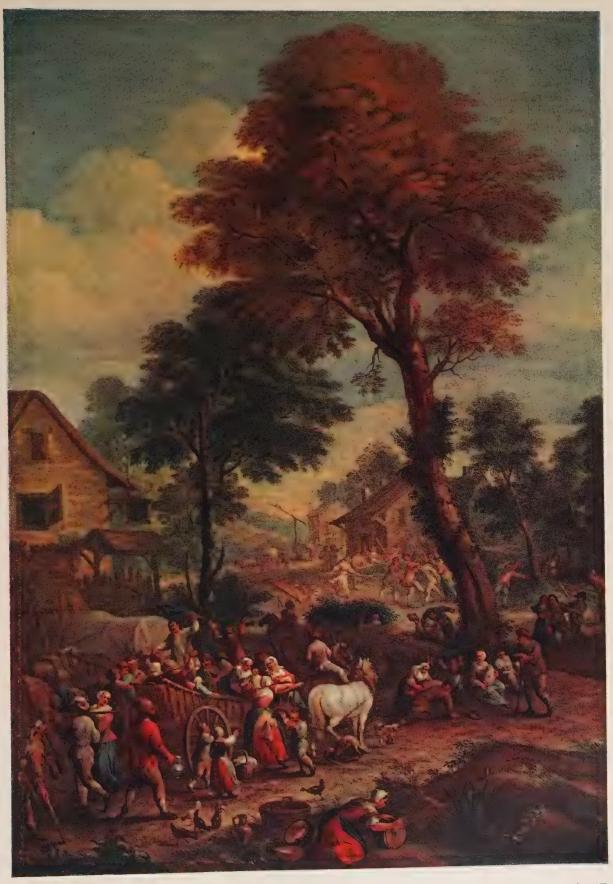
bombast and formalism, but pregnant with the coming greatness of Rembrandt and Rubens, and in its drawings (Nos. vi., viii., and xii.), if not in its paintings, full of a strange and powerful charm. The great art of Holland did not see the end of the seventeenth century, though the tradition may be traced through isolated drawings of merit right into and through the succeeding hundred years.

The finest work of the eighteenth century we find produced in France and, to a lesser extent, in England. Both countries contributed in the highest degree to the varied and wonderful production of the nineteenth century. With the present revival of art in many centres outside the time-honoured ones of London and Paris, the seeker must look further afield, and not neglect the excellent drawings produced in Munich, Berlin, and Vienna, not to speak of other and remoter countries where inspiration seems no less alive.

Seeing, then, the vastness of the field and the utter lack of guidance through it, how should the collector set to work? The answer is: he must look and look again. He must accustom himself to the appearance of drawings in the great museum print-rooms and in the exhibitions of drawings that are sometimes to be seen in London and Paris. From these he will learn the characteristics of the different periods and the different masters. He will learn the appearance of old ink, pencil and paper, and so guard himself against forgery. And, most important of all, he

will train his taste, learn to place reliance on it, to say "I like this, therefore it must be good," rather than "I am told that this is good, therefore I ought to like it."

When he reaches this stage he should follow his taste and buy what pleases him. He will perhaps have certain preferences, and indulge chiefly in the eighteenth century (or abhor it, as the writer has known more than one otherwise estimable person to do). He will, perhaps, specialise on some period, though that is scarcely the action of a catholicly-minded collector who finds unlooked-for beauty in many an obscure corner of European art and who binds himself in his appreciation neither to place nor to time. And in this connection let one word be said. There is no line dividing the old masters from the moderns. To form a properly proportioned collection of drawings, there will of necessity be far more of the work of masters who worked one, two, or three centuries ago than of those who are working now, for if we take the year 1500 as our starting-point, there are fifteen generations of the dead to one of the living. But if a man claim to appreciate Holbein and Claude and Hogarth, and cannot bring himself to admire and wish to possess Keene and Gavarni of those who lived yesterday and, shall we say, Muirhead Bone and John of those who are with us to-day, it were better for him to give up altogether the collecting of drawings and to turn his attention elsewhere.



A VILLAGE MERRYMAKING
BY DAVID TENIERS
In the possession of the Welbeck Galleries Ltd., Cardiff







Bovey House, the ancient manor house of Seaton, Devon, came into the possession of the Walrond family in the days of Edward III. A scion of the family, belonging to the younger branch of the Walronds of Bradfield—now represented by Lord Waleran—appears in that reign to have married the heiress of Bovey, and it remained the property of the family until early in the nineteenth century, when Judith, the last of the Walronds, married the first Lord Rolle. There being no issue from the marriage, the property eventually passed to Lord Clinton.

Bovey is an old grey house, built of cut Beer stone, with mullioned windows, and has, among other evidences of antiquity, a ramivate head, dated 1592, and

a curious old lead cistern, dated 1632. It had been suffered to get into a bad state of decay, but the advent of an enthusiastic antiquary such as Mr. A. E. Radford gave it a new lease of life, and its former beauties have again been brought to light under his conservative and careful restoration. Some interesting coats of arms form a decorative feature of the exterior of the building. Over the porch are the arms of Walrond impaling Drake, and over the entrance arch to the courtyard the

ermine crest of Walrond, and at each side a shield bearing the Walrond arms—argent, three bulls' heads sable cabouched. Inside the house is a fine linen-fold room, but the rest of the panelling is Charles II., the house having suffered during the Civil War, its then owner, Colonel Edmond Walrond, being a prominent Royalist.

The mullioned windows in the hall are filled with the fine collection of heraldic stained glass, formed by Mr. Radford, which was at one time on exhibition at the Southampton Museum. Since then the collection has been added to, and it is now large enough to fill most of the windows of Bovey House. The glass is decorated with the gorgeous heraldry of the Tudor

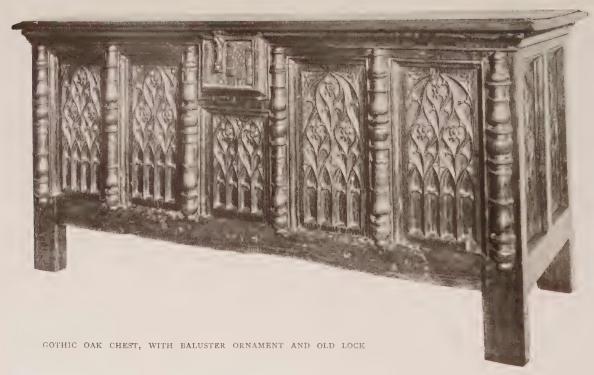
period, many of the coats of arms being regal. Among those represented are the coats of Henry VIII., Henry VIII. and his wives, and Edward VI. These are thoroughly appropriate to the house, which, with the manor of Seaton, was owned for a time by Queen Catherine Parr. Her arms, formerly in Nonsuch Palace, are now in the building.

Another feature of interest is a fine plaster ceiling in one of the rooms, representing King Charles II. hiding in the



HALF OCTAGON TABLE OF JAMES I. OAK, WITH FOLDING TOP AND HOBNAIL PATTERN, AND CANON PATTERN ORNAMENT AND ARCHED UNDERFRAME
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The Connoisseur

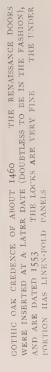


oak tree, whilst the troopers of Cromwell ride round it. An even more noteworthy item is the old deep well from which the supply of water for the house is derived. This was formerly drawn up by a donkey in a revolving wheel, in the same manner as that at Carisbrook Castle, but since the death of the last donkey the work has been done by two men.

It is fortunate that this interesting old house has









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V WEST SOMERSEL PIECE (DESCRIBED ONCE AS KING HENRY VIL'S BREAD VND BROON CIPBOARD)

The Connoisseur



ELIZABETHAN OAK DRAW TABLE, EAST COUNTRY OR FLEMISH DESIGN, WITH ARMS OF DRAKE, STATED TO HAVE BEEN GIVEN TO SIR FRANCIS DRAKE IT LEFT THE DRAKE FAMILY ABOUT FIFTY YEARS AGO, BEING GIVEN BY THEM TO AN OLD HOUSEKEEPER, TOGETHER WITH THE OTHER FURNITURE OF HER ROOM

fallen into such enlightened hands as those of Mr. Radford. An old member of Kernoozer's Club and the Meyrick Society—two bodies well known as being

composed of men enthusiastic in the pursuit of the antique, and learned in knowledge of the armour, furniture, costume, etc., of the Middle Ages and the Tudor



GOTHIC FRENCH CHEST, WITH ORIGINAL LOCK ABOUT 1470
THE RENAISSANCE DETAIL IS HERE JUST BEGINNING, AND IS BLENDED WITH THE GOTHIC



SHERATON INLAID SATINWOOD CHINA CABINET, OF FINE QUALITY, WITH URN FINIALS



CARVED OAK BUFFET, HENRY VII. OR EARLY HENRY VIII., WITH FOUR CUPBOARDS AND DRAWERS UNDER OF GOTHIC DESIGN AND EARLY RENAISSANCE DECORATION, AND THE DOUBLE TUDOR ROSE OF HENRY VII.

A SOMEWHAT SIMILAR PIECE IS SHOWN IN A FORTRAIT OF SIR THOS. MORE AND HIS FAMILY

The Connoisseur

period — he has brought to bear on the rehabilitation of the building and the provision of furniture, in keeping with its character, a wealth of expert knowledge such as few, even among our learned connoisseurs, possess. Mr. Radford has made a special study of the furniture of the period,



NONSUCH CHEST, WITH FLOWERS AND GARDENS IN THE ARCHES INSTEAD OF VIEWS OF TOWNS THIS CHEST IS OF APPLEWOOD INLAID WITH VARIOUS WOODS

visiting the leading English and Continental museums and private collections in which fine examples are to be found. That he has used his knowledge to good purpose may be gauged by the high standard attained by his collection, every piece being a fine example of its style and period.



CACQUETEUSE CHAIR, ENGLISH ON THE BACK THE ARMS OF SIR JOHN HORSEY, OF CLIFTON MAYBANK, DORSET, THE LAST OF THE FAMILY, OBIIT 1564, WHO IS BURIED IN SHERBORNE MINSTER THE DORSET PROPERTY LATER PASSED TO THE FREKES, AND THE INITIALS "I.F." ON THE BACK OF THE CHAIR ARE PROBABLY THOSE OF SIR JOHN FREKE.



[The Editor invites the assistance of readers of The Connoisseur who may be able to impart the information required by Correspondents.]

Unidentified Portrait (No. 111),

DEAR SIR,-I should be glad if you would have one of the enclosed photographs reproduced in THE CONNOISSEUR. It was bought in Somerset, and the only thing known about it is that it has been in one family over fifty years. I should be very glad if any of your readers could give me any information that might lead to identification. The picture is on a dark bluish-green background (canvas). The hair (which has a crescent in it) is brown and hanging over the lady's right shoulder. The sleeve is deep emerald green, caught

up above the elbow with a rope of pearls or beads. From the left shoulder a rich crimson robe is hanging, which is caught up over the lady's left forearm. When I received the picture, on the stretcher was a piece of paper with "I. F. Wheatley" written in ink upon it. It is



(III) UNIDENTIFIED PORTRAIT



(112) UNIDENTIFIED PAINTING

in splendid condition, although the canvas has perished, and all who have seen it have remarked upon the richness of colouring.

Yours truly, Fred A. Hanewinkel.

UNIDENTIFIED PAINT-ING (No. 112).

DEAR SIR,—I enclose photograph of a large oil-painting of fine workmanship which lately came into my possession. The figure is what would be called three-quarter life-size. Can you let me know anything of the painting? I have looked in vain among the various "Venuses," on the supposition that it was an old copy of some

famous picture.
Will you please
insert it in your
NOTES AND
QUERIES?
Yours truly,
JOHN TUCKER
MURRAY.

UNIDENTIFIED PAINTING (No. 113).
DEAR SIR, —
As an old subscriber to The Connoisseur, I enclose a photograph of an old mezzotint

The Connoisseur

picture, size 30 in. by 27 in., of which I know the history for at least eighty years. It is a very rich black and white, not cold and faded like the photo. It has no margin and no lettering of any kind. It is, as far as I know, in the original frame, which, however, I regilded some time ago. It is fifty years since my father bought it in the country, and for many years it had hung in the mansion from which he bought it at the death of the owner.

Yours faithfully, M. P. Collings.

Unidentified Painting (No. 114).

DEAR SIR,—I am desirous of finding out something of the original of enclosed photo. We have had it for years in our family. Some one has told us it is painted by one of the Caracchi brothers. It is on a panel, and the frame is



(113) UNIDENTIFIED PAINTING



(114) UNIDENTIFIED PAINTING

carved wood.

My father bought it at a sale, and it was in a magnificently made mahogany case.

Yours faithfully,
J. B. IVIMEY.

UNIDENTIFIED

PAINTINGS

(Nos. 92 AND 93). Dear Sir,-I omitted giving you the following particulars of these paintings:-No. 92 is $16\frac{1}{9}$ in. by 131 in. The old man sitting on the ground has a red tie: the one standing has a red band round the hat, and red round the top of stockings, and the boy has red knickers. No. 93, in locked frame, 27 in. by 24 in., purchased by me about forty years ago,

> Yours faithfully, E. S.

was at that time

stated to be by

Domenichino.

I am told the canvas is of the

sixteenth or

seventeenth cen-

tury. The colours

are very fine.



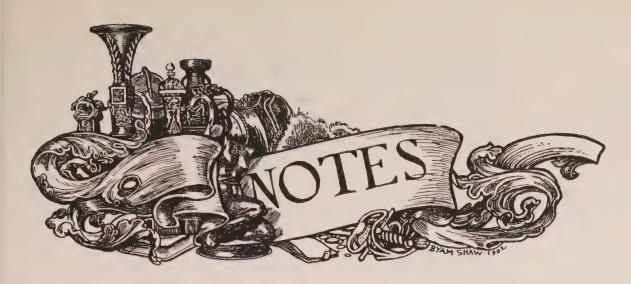
CHARLES TALBOT, DUKE OF SHREWSBURY, K.G., 1660-1718

FROM THE PAINTING IN THE NATIONAL PORTRAIT GALLERY. SCHOOL OF GODFREY KNELLER

From Messrs. Macmillan's Illustrated Edition of "Macaulay's History of England"







ONE of the most splendid groups of English silver which figured in the Ashburnham sale at Messrs.

Important Gift to the Victoria and Albert Museum Christie's, the great set of three Charles II. pieces in silver-gilt, has, by the generosity of Mr. Harvey Hadden, been presented to the nation. Nothing in the dis-

play of treasures just dispersed excited more general admiration than this group, consisting of a covered vase, with a flask on either side, forming a garniture for the decoration of a room. The fine outlines of the objects, their sumptuous decoration of repoussé fruit and foliage, and the beautiful tone of the gilding, combine to give them a remarkable splendour. They stand about fourteen inches in height, and bear the London hall-mark for the year 1675-6, in conjunction with the marks of two makers, whose names

are unfortunately unknown. Such a group of objects does not exist outside two or three of the great houses of England, and the price of over £3,700 which they reached in the sale-room is an index of their rarity. They are exhibited in Room 39 of the museum.

Mr. Harvey Hadden has, by this donation, enriched the Victoria and Albert Museum with an addition of which it is hardly possible to over-estimate the interest and importance, and the thanks of the public are once more due to him for his munificence. It is no more than a few weeks since Mr. Hadden made a gift to the nation of the remarkably beautiful covered bowl of silver-gilt from Studley Royal, illustrated in our last number, now one of the chief possessions of the Victoria and Albert Museum. He has, further, announced his intention of adding







SILVER-GILT COVERED VASE AND TWO FLASKS
LONDON HALL-MARK, 1675-6 FROM THE ASHBURNHAM COLLECTION

[Photo Alfieri

to these gifts an early and beautiful example of an Apostle spoon, thus remedying a conspicuous deficiency in the collection.

It cannot be too widely known that the national collection is quite inadequately representative of our old English crafts, and in particular of the earlier phases of the silversmith's art, and since the funds at the disposal of the authorities are entirely insufficient to meet the great prices of the present day, it is only by such public-spirited actions as Mr. Harvey Hadden's that this national need can be supplied.

Professor Rait, of Glasgow University, is editing certain papers having reference to the relation of King

Mary Queen of Scots and James I. James VI. to the execution of his mother, Mary Queen of Scots. These documents are letters written by James, in which he gave Elizabeth

to understand that he did not object to the public execution of his mother. This decided Elizabeth to abandon the idea of secret murder, and James received his reward in the English heritage, the next victim of which was his son.

MARGARET'S POOL, near by which the mother of John Ruskin lived, and which was frequently visited

Ruskin's "Margaret's Well" by the art-critic himself, is to be cleaned out by order of Carshalton District Council, who have voted £ 10 for the purpose. In his *Crown of*

Olives, Ruskin strongly denounced the people of Carshalton for what he believed to be the desecration of this abode of beauty. A tablet, erected by the author of Sesame and Lilies, is missing. The inscription on it ran, "In obedience to the Giver of Life, of the brooks and fruits that feed it, may this well be kept sacred for the service of men's flocks and flowers, and be by kindness called 'Margaret's Well.' This pool was beautified and endowed by John Ruskin, M.A., LL.D." Margaret was Ruskin's mother's Christian name.

France has recently presented to King Alfonso the armour of his ancestor. The gift, which is the Chamfron of the armour of Philip II. of Spain and the pieces appertaining thereto, is magnificently inlaid, and is valued at £40,000. Napoleon III. promised Queen Victoria that the tombs of the three Plantagenet monarchs buried in France should be removed to Westminster Abbey, but the French people offered such resistance that he could not carry out his purpose, and the promise has never been repeated since.

MR. R. LEICESTER HARMSWORTH, M.P., has kindly lent his beautiful collection of Japanese colour-

Mr. Leicester Harmsworth's Japanese Prints prints to the Victoria and Albert Museum. The prints are to be seen in Rooms 71-73, and the period of the exhibition has been

extended until the end of June.

A SYSTEM of popularising national exhibitions was introduced three years ago at the British Museum,

Guides to National Collections and afterwards adopted at South Kensington. It is now announced that official guides are to be introduced into the National Gallery and the

Wallace Collection Exhibition.

The Peruvian bush has been forced to yield up some more of its secrets. The expedition led by

The Palaces of Peru

Captain Campbell Besley, who has just returned to New York, has had the good fortune to rediscover no less than three ancient cities, the existence of which has remained unsuspected for ages by civilisation. Enormous stone gateways enclose buildings of the heavy architecture peculiar to South America, many of the apartments being equal in size to those in some of our own public buildings. These overgrown cities were found to contain valuable evidences of their former inhabitants, amongst the relics being gold ornaments and silver chisels.

Although many of the ruins with which Peru abounds are attributed to the Incas, as a matter of fact most of them are probably the work of other and earlier peoples. The similarity of certain features in the sculpture and inscriptions of these vanished races recall the theory, ably advocated by the late Dr. Le Plongeon, that the original home of the Egyptians was to be found in South America. Be this as it may, many striking comparisons can be made, such as that between the stone embankment, forty-five miles in length, which protects the three new-found Inca cities from the neighbouring river, and the account given to Herodotus by the Egyptian priests, in which they stated that Mena, their first dynastic king, had founded the city of Memphis on the ancient bed of the Nile, which was specially diverted from its course by a rampart some twelve miles long. Another comparison might be drawn between the temple pyramid of Mexico, the tomb pyramid of Egypt, and the Babylonian "Zikkurat," although, of course, whilst the first and third mentioned were built in steps, the second was, in later times at any rate, generally smooth.

It is interesting to note that two members of the

Besley expedition were cinematographers, and it is to be hoped that the evidence which they must have collected during their peregrinations will soon become public property.

The "Monna Lisa" of Ancient Egypt

I have always known that there was something in the smile of the Monna Lisa that I did not like, but until Sir Whitworth Wallis took me before a glasscase in the Birmingham Art Gallery, I never fully understood my dislike. In this case was a marble bust of the goddess Isis, and, as I looked at her, astonished by her beauty,

it suddenly dawned upon me that here was another, an older and a more beautiful *Monna Lisa*, the work of some Egyptian artist whose name is buried and forgotten in the ruins of Thebes.

Her face bears the same weird smile which Da Vinci has immortalised, but, so far as one may draw a comparison between sculpture and painting, it is, to my thinking, a more wonderful expression. Da Vinci's *Monna Lisa* is lit by an earth-bound smile, but the *Lady of Philae* is illuminated by a radiance gleaned in Amenti, or wherever the ancient Egyptians gathered their spiritual harvest. All that is sphinx-like and mysterious in woman is caught as in a net, and over all broods that "sense of eternity" which of all the nations of the earth the ancient Egyptians alone knew the secret. We can never say that the lion and the lizard keep the courts of the Pharaohs as long as



MARBLE BUST OF THE GODDESS ISIS THE "MONNA LISA" OF ANCIENT EGYPT

all the beauty, all the mystery and all the culture of dynastic Thebes blossom on the lips of this strange, stone woman.

Professor Flinders Petrie and other Egyptologists who have made a pilgrimage to Isis are unanimous in declaring her a magnificent example of the perfection to which Egyptian art attained during the eighteenth dynasty. This period, which, according to Dr. Wallis Budge, lasted from 1600 to 1370 B.C., was the"GoldenAge" of Egypt. Under several of the wisest kings in the history of the land, the country gave out all that was best in

her art. The architects achieved the Parthenon of their day.

Even a superficial survey of the art of this dynasty will show us the fallacy of supposing that all Egyptian art is strange and esoteric, and died, so far as our sympathy goes, when the Osirian trinity was forsaken. The Birmingham Isis shares with so many of the statues of her period the marks of an astonishing modernity. In her case the barriers of artistic convention which bound Egyptian art generally have been completely broken down. The result is that the essential humanity of the subject has been caught. So human is she that I am inclined to think she is not Isis. She is so utterly unconventional that I cannot conceive an Egyptian artist daring to forsake the theological conservatism which dictated so much to the art of his race. If, however, I am wrong and she is

Isis, then I believe that the artist was an agnostic, and deified his lover. The Birmingham Isis is not well known in England, though the German museums, with the energy and enthusiasm that distinguish them, have discovered her and have taken her to the Fatherland in the form of plaster casts. Few people in Birmingham know that she is in the Art Gallery, and the manner of her entry there is interesting, as showing the value set upon her by the city at large.

In the year 1842 a Dr. Antony travelled, with considerable hardship, up the Nile to take up his post as tutor to the son of an English nobleman. He set foot on Egyptian soil forty years before the spade of Professor Flinders Petrie turned it. Antiques now priceless could be picked up for the trouble of cartage. Dr. Antony, it appears, gathered an interesting collection, the chief items of which were the Isis at Birmingham and a small gold figure of Bast, the catgoddess, which can be seen in the British Museum. When he died the doctor bequeathed his collection to a Birmingham lady, who did not place very much value upon it. Sir Whitworth Wallis knew Miss Hansom, and, as he told me, he very frequently cast covetous glances at Isis, as she smiled from a central position on the mantelpiece. A time came when the antiques, including the Isis, were to be put up for Rather than experience the trouble of sending the collection to the auctioneer, Sir Whitworth Wallis was offered the chance of calling a cab and there and then receiving the collection as a gift. He did not neglect the chance, and, with Isis under his arm, he drove off—to the envy of future generations of collectors. But the astonishing part of the story is that Sir Whitworth Wallis was so filled with the public spirit that he gave the entire collection to the gallery without a thought to himself.

It is interesting to know that Mr. Ernest Newman, the musical critic, was the first worshipper of the Birmingham Isis since she earned that title. It was at his suggestion that Sir Whitworth Wallis had the plaster casts made which have caused the treasure to be well known on the Continent. But this beautiful neglected work should be known to a wider public in this country. After keeping her waiting all these years, it is rather discourteous to delay appreciation.—H. C. M.

"The Beauty of Craftsmanship in Painting" was the title of Mr. H. B. Carpenter's lecture at the Rochdale Art Gallery, at a meeting in connection with the Rochdale Literary Society

E. Lyon Taylor, who presided, spoke of the death of Dr. Wylie, a former chief inspector of Rochdale

Schools. Dr. Wylie encouraged the early beginnings of the society, and was at one time the president.

The Lord-Lieutenant distributed the prizes to the students of the Metropolitan School of Art, Dublin, in the gallery of the school. The headmaster's report for the year ending July 31st, 1913, stated that the total number of students was 357, which included 158 male and 199 female students. In the National Competition the school was awarded a gold medal, a silver medal, eight bronze medals, four National book prizes, and 29 commendations. The gold medal was awarded to H. Clarke for designs for stained glass.

MR. NOËL HEATING, lecturing on stained glass, pointed out that mediæval stained glass was a mosaic built up of fragments into The Mosaic the framework of a window. Its Character of mosaic character was of its essence. Stained Glass and the craft advanced as design and execution were perfected within a scheme that all the while loyally recognised the lead-line limita-Up to its finest achievements, which were to be found in the fifteenth century, the mosaic foundation was present. After the fifteenth century a change, which led to the decadence of stained glass, was one from the domination of the lead-line to complete independence of it.

Mrs. J. A. Simpson, under the auspices of the Board of Education, gave a lecture on lace-work, which, she said, has unusual educational possibilities, for in addition to its historical association with Catherine de Medici and Mary Queen of Scots, and with the leisure ladies of castle and convent throughout Europe in the Middle Ages, the stitch is of a kind precluding slovenly treatment. The designs are necessarily geometrical and conventional, and at their best are effective in their simplicity. Mrs. Simpson mentioned a piece that had been in continuous use since the sixteenth century, and laid stress on the importance of doing the work in the old way.

The armoire, or hanging cupboard, illustrated on opposite page, is another fine piece in the collection of Mr. A. L. Radford, described in the present number. It is Henry VII. or VIII., with parchemin-panelled front and linen-panelled sides. The doors open in half, folding back on themselves, and have the original hinges and lock. A plain piece, but of similar design, is in the Strangers' Hall at Norwich.

Royalties on Works of Art

A REPORT emanates from Paris to the effect that the Education Committee of the Chamber of Deputies has adopted the first four clauses of the Bill conferring upon artists a form of copyright. Of these clauses the essential one is that which establishes the right of an artist or sculptor to a percentage of the price obtained by any work of art sold in a public sale, this right devolving to his heirs until fifty years after his death. M. Ferry proposes that the artist shall receive one per cent. if his work is sold



HENRY VII. OR VIII. ARMOIRE, OR HANGING CUPBOARD

for between £8 and £80, two per cent. between £80 and £400, three per cent. between £400 and £2,000, and four per cent. if sold for over £2,000. This royalty is to be paid neither by the buyer nor the seller, but from the funds of the Association of Official Auctioneers and Valuers.

Napoleon's Dwelling at St. Helena

£800 has been voted by the French Chamber of Deputies for the upkeep of Longwood, in St. Helena, where Napoleon died.

Handel's organ in St. Lawrence's Church, Whitchurch, Edgware, has just been restored. The instrument has a case carved by Grinling Gibbon. The keyboard on which Handel played in 1718-21 has been restored, but it is now kept under glass, the organ being played by the modern device of an

electro-pneumatic keyboard in the choir.

The Delhi Question

"Some writers, in defending the idea of putting up English buildings in India, quote the example of Rome as a precedent, but really if they followed the example of the Romans, they should let the Hindoo continue to put up his own type of building, for in Egypt, the only country other than Greece in which the Romans found an architecture, they practically left it to develop on its own lines," said Mr. W. S. Purchon, Lecturer on

Architecture in the University of Leeds, in the course of a paper on "Architecture and Environment" before the Architectural Association. "Surely the proper attitude to adopt with regard to the Delhi question," he observed, "was that the new buildings should be so designed as to be perfectly harmonious with their environment."

MR. SEYMOUR LUCAS, R.A., has been engaged for some time on a painting for the decoration of the House of Commons. The picture, which will probably be finished in the course of the present year, represents the escape of the five members of the House of Commons (Hampden, Pym, Holles, Hazelrigg, and Strode) when Charles I. tried to arrest them in January, 1642. It is fourteen feet in length, and was commissioned by Sir Alfred Bird.

Thomas à Becket's Chapel

THOMAS À BECKET'S Chapel, which was erected 760 years ago, was for many vears used as the Peterborough Cathedral Grammar School, and then as a museum. At present it is a school of tapestry. The governors of the school have applied to the Board of Education for authority to sell St. Thomas à Becket's Chapel in the Minster precincts at Peterborough for £,860.

McEvoy Portrait of Dr. James Ward

A PORTRAIT of Dr. James Ward, who, since 1897, has been Professor of Mental Philosophy and Logic and head of the school founded by John Venn and Henry Sedgwick, was recently presented and accepted by the Vice-Chancellor on behalf of the University of

Cambridge. The picture was painted by Mr. Ambrose McEvoy.

THE portrait of Louis XI. in Sir John Murray Scott's collection in Paris has an interesting history.

Portrait of Louis XI. in the Murray Scott Collection It hung formerly in the Palais Royale. The artist's name has been lost sight of, but that it is an authentic contemporary portrait of the cruel king is undisputed. During the Revolution of 1848, one of the mob shot

a bullet through the region where the heart is popularly supposed to exist in the human body, as evidence of his protest against all kings. The damage has since been repaired, and in the general distribution of State possessions the portrait eventually passed into the hands of Lord Hertford, and so to Sir John Murray Scott.



PORTRAIT OF LOUIS XI.

"The Cradle of Christianity in England"

An extensive scheme formulated by the Board of Works should meet with the hearty support and approval of all. This is to strengthen the famous and beautiful ruins of Lindisfarne Priory, on Holy Island, which has been described as "the Cradle of Christianity in England."

St. Helena Lace

SIR HENRY GALWAY, ex-Governor of St. Helena, giving recently a short account of the lace industry of the island, said the withdrawal of the troops in 1906 left the people without employment, and for that reason two industries, those of flax and lace, were built up, and two or three hundred women and girls had learnt lace-making. The Queen, who had sent out beautiful

patterns, and had made many purchases of the work, had done more than she knew to encourage the girls and to foster the industry. The school was now getting on splendidly, and a good market for the lace had grown up in South Africa, as well as in this country.

THE "Poor Man of Pinhoe" is one of the rare instances of alms-box decoration surviving. There

Alms-box in Pinhoe Church are only three others known as still existing. The costume is that of a pensioner of two centuries ago, and it survives in the uniform of the

town crier at Barnstaple and other places. The figure is carved in blue, and upon the book held in the left hand the words "Ye poor man of Pinhoe, 1700," are inscribed. (See illustration on opposite page.)

A Tolstoy Monument

A REPORT emanates from St. Petersburg that the Minister of the Interior has refused to allow a monument to be erected by public subscription in memory of Count Leo Tolstoy, on the ground of his anti-Government and anti-Church views. From the point of view of art, this action is to be regretted, as the head of the famous Russian littérateur, with its fine features and character. would form an excellent model for the sculptor.



ALMS-BOX IN PINHOE CHURCH

THE Queen visited Messrs. Morris's works at Merton Abbey to inspect the large tapestry of *The*

"The Arming of the King"
Tapestry

Arming of the King, which is being woven on the looms there to commemorate his Majesty's coronation. The design of this has been

adapted from Mr. Bernard Partridge's fine cartoon, and represents the king in armour, surrounded by four damsels, Fortitudo bearing his spear, Sapienta his helmet, and Pax his shield, whilst the fourth, Justitia, is buckling on his sword. The figures are slightly over life-size.

A CORRESPONDENT (J. Landfear Lucas, Spectaclemakers' Company) to a contemporary recently remarked on a decision arrived at between local authorities and the Crown to make a new side street between the Haymarket

Its importance continued until Waterloo Place and Regent Street were made. The suppression of St. James's Fair seems to have increased the vogue of Mayfair further west, which was continued until the time of George III.

In the Thorpe Hall collection is a very valuable thirteenth-century enamel, brought from Florence by

A Thirteenthcentury Enamel at Thorpe Hall Sir James Hudson, himself the friend of Cavour. It is the kind of enamel known as *Champlevé*, because the enamel powder was

and Lower

Regent Street, a

decision which

will wipe out

the remains

which still

stand in St.

James's Mar-

ket, which was

built by Henry

Jermyn, Earl

of St. Albans,

in Charles II.'s

reign, on land

upon which he

himself had

fought a duel

two years be-

fore. Two low,

narrow arch-

ways lead out

to-day from the

Haymarket

into what was

in Stuart times

the gay scene

of St. James's

Fair, a fixture prohibited by

the Parliament

in 1651, re-

vived at the

Restoration,

and finally

suppressed on

July 27th, 1664.

laid in little enclosures on the surface, and then baked into the metal. The heads were made separately and fastened on afterwards. This is shown on the back. The colour of the vault opening and figure of the dead body of Our Saviour is white, also the coffin. The bending figures and the receiver at the vault are

pink; the bearers of the body, the front one green, the second one blue; the background a deep blue. The ten medallions are gilt, the centre spot of each a deep blue, as in the floor of vault and inside of coffin. discoveries. The latest piece of restoration began only last year, when the vestry, with the dwellinghouse over it, was pulled down, and the remains of the ancient Chapel of St. Stephen, on the south

side of the old Priory,

and the end

of the prior's house, were

revealed.

The work of

careful restora-

tion was in

capable hands.

The Chapel of

St. Stephen

had a double

apse, the

A Portrait of Lord Cheylesmore

A PORTRAIT of Major-General Lord Cheylesmore, who was chairman of the London County Council for 1912-13, was presented at the County



A THIRTEENTH-CENTURY ENAMEL AT THORPE HALL

Hall, Spring Gardens. The painting was by Mr. W. Llewellyn, A.R.A., and had been subscribed for by Lord Cheylesmore's colleagues, the members of the Council.

MRS. ELIZA CAWLEY, on the return of Browning from Florence, immediately after the death of his

A Memorial to Browning's Housekeeper wife, became the poet's housekeeper at his residence in Warwick Crescent. Here she used to see Carlyle, Mazzini, and Garibaldi, when they paid visits.

She eventually left Browning's service on account of ill-health, and removed to Gosport. In the end she was obliged to remove to the infirmary, where she was noted for her embroidery work. Mrs. Cawley died recently in Portsmouth Workhouse Infirmary. It has been arranged to erect over her grave a memorial in the form of a cross, commemorating her association with Browning.

YE OLD CHEQUERS INN at Tonbridge dates back to Elizabethan days, and its timbered front and odd apples have been painted by many

An Old
Tonbridge Inn

gables have been painted by many
artists. An inn is known to have
existed on the same site, near the old

Roman road, as early as 1264, and it was destroyed by Henry III., together with the rest of the small town. It was rebuilt without delay, and for centuries Ye Old Chequers Inn remained the only inn in Tonbridge. The y in "ye," often used in the lettering of signs to places of antiquity, is the nearest shape of the old letter for th, a fact which is not as generally known as it should be.

Discoveries at St. Bartholomew the Great

Mr. Allen S. Walker, speaking of the Church of St. Bartholomew the Great, referred to the new

of which still remain as they were early in the twelfth century.

In the possession of Mr. John Ade, of Hellingby, is a fine fireback, which is an early example. Mr.

Fireback of Edward VI. Period Mark Anthony Lower, the Sussex antiquary, believes it to be of the time of Edward VI. As other specimens of this period are rude in design, this,

for the excellent quality of its workmanship and details, is one of the most interesting known.

M. Adrien Mithouard, a member of the Paris Municipal Council, is said to have discovered among

Discovery of Alleged Tintoretto some pictures at the Fine Arts depôt of the city of Paris at Versailles a fine Tintoretto, Adoration of the Shepherds, which once hung in the

old church of Auteuil. It is also stated that he has also found three other valuable canvases, a *Christ driving the Merchants out of the Temple*, by Restout à Sain; *Isabella of France*, by Champaigne; and a *Saint Jacques*, painted in the studio of Rubens, once belonging to the Church of St. Merri.

"An Anthropological Study of some Portraits of Shakespeare and Burns" was the subject of a lecture

The Heads of Shakespeare and Burns by Professor Arthur Keith. The lecturer was led to enquire into the subject by the discovery three years ago, by Oatway, of a terra-cotta

mask, which was supposed to be a "squeeze" from a Shakespeare death-mask. The Professor stated that anything that could be known concerning the personal appearance and social character of Shakespeare had to

be gathered from two sources, the monument in the church at Stratford-on-Avon and the Droeshout portrait prefixed to the first folio edition of the poet's works. The Stratford monument depicted Shakespeare as a representative example of the short-headed type in all but one respect, which was that the dimensions exceeded those of any skull of this type with which he was acquainted. The skull of Burns was very broad, and he was a good representative of the long-headed type of man, which was radically different from the short-headed race. Thus they had in Shakespeare and Burns —the two national poets



CANDLE-SHADE, OR LIGHT PROTECTOR

-representatives of two of the most divergent of European stocks.

A RELIC of our grandfathers' days is to be seen in

Candle-shade, or Light Protector

the candle-shade depicted above, which was in common use in country places within living memory. Made of perforated tin and fitted with a candle socket, its chief purpose was to serve as a

rough but quite safe night-light. The example shown here is 13 inches high and 81 inches in diameter.

Candlestick and Tinder-box

Much less than a century ago a tinder-box was an absolutely essential part of the equipment of every home, but so suddenly and completely did it become obsolete and disappear from the list of necessary things that even to men in middle life its name is redolent of antiquity, and few could with confidence give an account of its shape or use. Our illustrations give an example of one that was rescued recently from a heap of

unconsidered trifles in a Suffolk farmhouse. No. ii. shows what is apparently an ordinary deep candlestick, such as may still be found in common use. In this case, however, the candle-holder can be lifted off, and the tinder-box, complete with its accessories of damper and steel, is revealed, as in No. i. Of this handy and convenient combination few examples now exist, though it was once, no doubt, a fairly common type.



No. I. -CANDLESTICK AND TINDER-BOX



No. II.—CANDLESTICK COMPLETE

Art and Fashions

"How came it that an art once established by a comparatively small nation, living more than 2,000 years ago in a corner of South-Eastern Europe, in a mountainous, beautiful, but not very fertile country, established canons of proportion, form, and taste which had never lost their hold of the human mind?" asked Sir Charles Waldstein, during a lecture at the Royal Academy. "The reason for this was," said Sir Charles, "that Greek art blended together naturalism with idealism." The lecturer showed a piece of faïence representing some Cretan ladies in something very like the hobbleskirt of the present day.



In fact, it was open to question whether one at least of these garments was not a divided skirt.

The village church of Parham, Suffolk, possesses an ancient alms-box which is distinctly unusual both

A Chained Alms-box as to shape and position. Though nothing is known of its date or history, it is easy to surmise that this quaint keg-shaped box, with its clumsy lock and rough but effective protecting bands, may have been the result of the joint efforts of the local carpenter and black-smith.

Most alms-boxes are found in the porch or somewhere near the entrance to the church, but this is chained to the altar-rails. Possibly its use may have been restricted to the receiving the offerings of the communicants and the fees at churchings and other ceremonies, or, as the iron ring in the lid seems to show, it may have been carried about as occasion required, and chained to the altar-rails for greater security when not in use.

SIR WILLIAM B. RICHMOND, writing to a contemporary, drew attention to the work of the Central Guild of Church Art—a society which was founded upon the idea that artists,

minster, where particulars can be obtained .ms-box from the organising secretary, Miss E. Grace Bourne. An urgent appeal is made for funds.

craftsmen, needle-work-

ers, and such-like

throughout the kingdom

could bring their work

into touch with the

necessities of the

pioneer churches over-

seas. It appears to

the members of the

guild that now is the

moment to re-unite

art and religious wor-

ship. The Church

Auxiliary of Art Work-

ers began nearly three years ago. Last year a

larger guild seemed

necessary, and it was

formed under the title

of "Central Guild of

Church Art (for Over-

seas)." The office of

the guild is 83, Parliament Chambers, Great

Smith Street, West-

Two pictures of the famous Brontë sisters have been acquired by the National Portrait Gallery. One

Brontë
Portraits

of the pictures consists of a group of the three sisters, Charlotte, Emily and Anne, while the other is a fragment, a profile head of the author of Wuthering Heights, and is rather less than life-size. Both were painted by their unhappy brother, Branwell Brontë.

Mrs. Gaskell describes the group as "not much better than sign-painting, as to the manipulation; but the likenesses were, I should think, admirable.

Emily's countenance struck me as full of power, Charlotte's of solicitude, Anne's of tenderness." The profile portrait of Emily was originally part of another group, but it was cut out by the Rev. A. B. Nicholls, Charlotte's husband, who disliked the portraits of his wife and Anne. The director of the gallery has hung in the same room as the Brontë portraits the drawing of Mrs. Gaskell, by the late George Richmond, which her daughter, Miss Gaskell, bequeathed to the gallery. There is also above the Brontë pictures a portrait of the late George Murray Smith. The





TWO PLATES BY MESSRS. J. AYNSLEY AND SONS, LONGTON

official description of the three new pictures is as follows:—

Emily Jane Brontë, 1818-1848. Poet and novelist. Fragment of a picture painted in 1845 by her brother, Patrick Branwell Brontë. Canvas, 20 in. by $12\frac{1}{2}$ in., and as now lined and mounted, $20\frac{3}{4}$ in. by $13\frac{1}{4}$ in. Purchased by the Trustees, February, 1914, from Mrs. A. B. Nicholls. Placed in Room XXV. Register Number 1,724.

A group of the three sisters, Charlotte Brontë (1816-55), Emily Jane Brontë (1818-48), and Anne Brontë (1820-49). Novelists and poets. Painted about 1835 by their brother, Patrick Branwell Brontë. Canvas, 35½ in. by 29½ in., and as now lined and mounted, 39 in. by 31½ in. Purchased by the Trustees, February, 1914, from Mrs. A. B. Nicholls. Placed in Room XXV. Register Number 1,725.

Elizabeth Cleghorn Gaskell, 1810-1865. Novelist. Crayon drawing, 1851, by George Richmond, R.A. Paper, 24½ in. by 18¾ in. Bequeathed by her daughter, Miss M. E. Gaskell,

and accepted by the Trustees, February, 1914. Placed on screen in Room XXV. Register Number 1,720.

Goss China

There is no doubt that few *objets d'art* have a wider circle of collectors in all parts of the country than Goss china, and few of us have not some time or other bought a piece as a memento of one's native town, old college or school, yet probably few know in what a number of varied forms

this dainty ware is shaped. One of these varied forms is illustrated below, and it takes the shape of an exact model of Charles Dickens's house, Gad's Hill, Rochester. The house is beautifully modelled, and artistically painted with full regard to faithfulness to the one-time ivy-clad home of the well-known novelist.

The dessert ware of Messrs. J. Aynsley & Sons, of Longton, is an achievement in ceramic art, and each

Artistic Dessert Ware piece is decorated with either a bird or a fish, executed in colour by hand. Their china tea-sets are one of the

most excellent products of the Potteries. Reproductions here play a prominent part and include representations of Lowestoft spray, Swansea rose, and Bourbon

spray. The soft and delicate tints produced by the colours are full of beauty, and prove conclusively that age in wares is not the most necessary attribute of taste. Special attention is given to the china dinner services, which are now very much in vogue.

Messrs. J. Aynsley & Sons, through the quality of their work, have shown how commercial products can be elevated into objects of refined and beautiful art.



MODEL OF DICKENS'S HOUSE, GAD'S HILL, ROCHESTER BY MESSRS. GOSS

The second volume of Messrs. Macmillan & Co.'s new venture of an illustrated edition of Macaulay's

"The History of England," by Lord Macaulay Edited by Charles Harding Firth, M.A. In six volumes Vol. II., 10s. 6d. net (Messrs.

The History of England from the Accession of James the Second has recently been issued, and judging by the beautiful plates in this volume, and the large demand which greeted the first, the six volumes should prove an achievement in the literary world. In our review of the first volume our well-Macmillan & Co.) merited appreciation of the capable editorship of this edition by Charles

Harding Firth, M.A., Regius Professor of Modern History in the University of Oxford, was recorded in the March issue of The Connoisseur. Like the first, this second handsomely bound book is profusely illustrated, and contains no less than over one hundred and fifty illustrations in half-tone, besides a coloured frontispiece of James Scott, Duke of Monmouth and Buccleuch, K.G., from the painting by Sir Peter Lely in the National Portrait Gallery, and six other coloured plates which are happily arranged through the volume. The illustrations include Plan of the Rye House; Ford Lord Grey of Wark, afterwards Earl of Tankerville, from a mezzotint in the Sutherland Collection, after a painting by Sir P. Lely; James, Duke of Monmouth, from a mezzotint by A. Blooteling, after a painting by the same artist; Henrietta, Lady Wentworth, from a mezzotint by R. Williams in the Sutherland Collection, after a painting by Sir G. Kneller; The Murder of Archbishop Sharp, from a broadside in the Sutherland Collection; Reduced Facsimile of the Warrant for the Execution of Argyle, from the original in the possession of the Corporation of Edinburgh; Monmouth House, Soho Square, from an engraving in Crowle's Pennant, Monmouth; After Death, attributed to Sir G. Kneller; James II., from a mezzotint by John Smith, after a painting by Sir Godfrey Kneller; Henry Compton, Bishop of London, from an engraving by D. Loggan; The five Princes of Orange, from a Dutch print in the Sutherland Collection; John Bunyan, from a painting by Thomas Sadler; The Seven Bishops on their way to the Tower, from an engraving by A. Schoonebeck; and The Procession of the Pope and Cardinals: A Caricature representing the burning of the Pope in 1670. artistic plates in colour include James II., after Sir G. Kneller; The Children of Charles I., after the painting by Sir Anthony van Dyck; and John Dryden, from the painting by James Maubert. From the mention of these few of the illustrations, a comprehensive idea can be gathered of the period with which Volume II. deals, With this volume is incorporated a valuable index, which enables the student to turn to any portion of the history required without delay. One might have wished that Professor Firth's preface to Volume I.

had been inserted in the second volume, as it is full of interest to connoisseurs, collectors, and students, and a few remarks might be made by the Professor on the illustrations of the period with which the volume deals.

THE works of Messrs. Josiah Wedgwood & Sons at Etruria were not founded until Wedgwood's reputation and fortunes were well established. This was in 1769, when he was thirty-nine, having already packed the enterprises and achievements of a lifetime into a career which had not nearly reached its apogee. To-day the name of Wedgwood is a household word, and is universally known over civilised Europe. England's colonies have of recent years made successful endeavours to get more in touch with the mother-country, in order to reap the benefits of its learning and education, which have made such remarkable advancement in the last decade. The Antipodes is especially responding to the words of her king. They are waking up to the value of our arts and crafts, and now we learn that Mr. Harry Barnard, representing Messrs. Wedgwood, is about to set sail for Sydney to hold a special exhibition there of this famous pottery in August next.

To say that the picture of Miss Whitefoorde is a typical Romney is to say that it is a beautiful presentment of a beautiful woman. Our Plates George Romney painted many fine portraits of men, yet the artistic quality displayed in them would by itself be hardly sufficient to rank him among the greatest English masters. It is in his power of rendering the exuberant vivacity of young English womanhood that he shows his unique charm. The portrait of Miss Whitefoorde is an instance of this. The slender neck and daintily poised head suggests the influence of Gainsborough; but Gainsborough, consummate artist as he was, could hardly have conveyed the same archness of expression or the same sense of animation. The picture is handled fluently and easily, and is distinguished by that feeling for pleasant and harmonious colouring which Romney always possessed. Less thoroughly characteristic of its artist is the picture of A Village Merrymaking, by David Teniers. unusually large dimensions for the work of this painter, it is handled with less delicacy and explicitness than is displayed in his finer cabinet pictures, whilst the upright shape of the canvas is one he rarely adopted. The fine arrangement of the work, the wonderful variety in the grouping of the figures, the vivacity of their attitudes and their veracious characterisation are. however, all typical of Teniers, and of Teniers at his best. One or two of the figures will be familiar to connoisseurs as appearing in other pictures by the master. This method of repetition was habitual with the painter, certain favourite figures appearing again and again in his work.



STAFFORDSHIRE SLIP WARE
FROM LOMAX'S "QUAINT OLD ENGLISH POTTERY"
Messrs. Sherratt & Hughes







THE one hundred and fifth exhibition of the Royal Institute of Painters in Water-Colour exemplifies the

The Royal Institute of Painters in Water-Colour virtues and vices of its predecessors. It is an exhibition of interesting pictures rather than an interesting exhibition; for, as is always the case, the large scope of the display, and

the variety of style displayed in the work and brought together in often damaging juxtaposition, prevent one from carrying away any homogeneous impression of the whole. A feature of the exhibition is the large number of works included by recently deceased members. In the first gallery the late Sir John Tenniel is represented by half a dozen figure subjects, humorous in their themes, expressed with all the resources of Sir John's finished art, and showing exquisite draughtsmanship if somewhat deficient in their feeling for colour. Of quite a different order from these highly wrought cabinet works are the large Dutch scenes by the late Professor Hans von The largest of these, The Fisher's Wife, is handled with force, freedom, and breadth, but, executed in gouache and on a scale more suitable for oil-painting, it lacks some of the more beautiful characteristics of water-colour. The Ben Line and October in Glen Dochart are the most important of our several examples by the late Mr. Ernest E. Briggs, and are typically characteristic of his sincere and unaffected art. men have painted Scottish scenery with more appreciative insight or realised it with greater truth. Another artist whom death has removed from the ranks of the Institute is Mr. John Terris, the event happening so recently that his name still appears in the catalogue among those of living artists. His Across the Sands, a work distinguished by its spontaneous handling and its beautifully luminous expression of grey crowded sky, is one of the finest landscapes in the exhibition.

The works by living men which should be mentioned are so numerous that one can do little better than give a catalogue of their names. In the first gallery there may be singled out *Evening Grey* by Mr. Frank Spenlove-Spenlove, *Greenwich* by Mr. James S. Hill, and Mr. Henry C. Brewer's *South Portal of the Monastery at Belem*. The latter was effectively coloured and exuberantly sunny. The latter criticism is also appropriate for Mr. Gerald Ackermann's *Noon-day Rest*, a hayfield in

full sunlight, painted with vivacity and fine feeling for colour and atmosphere. Other drawings in this room which should not be passed were Mr. Terrick Williams's sweet-toned *Evening—Candebec*, and Mr. Moffat Lindner's *Venice*—blottesque in its execution, but full of beautiful colour.

In the West Gallery were Mr. Hal Hurst's characteristic but somewhat over-coloured Diana; Mr. J. S. Sanderson Wells's carefully painted Derby Day; and the even more highly elaborated Meditation by Sir J. D. Linton, a scholarly work wrought to the high finish of a miniature. Mr. C. Ross Burnett's Field Work was suggestive of Millet—less, however, in its handling than in the sentiment with which the artist had imbued a well observed and truthfully painted transcript of agricultural life. True to nature, too, is Mr. Chas. W. Simpson's White Duck, which, though summarily expressed, shows a fine sense of colour and atmosphere. Mr. O. Wynne Apperley's sentient Arch of Severus and his other drawings in the exhibition have been noticed in a recent issue. His works here are chiefly concerned with the expression of sunlight. Other drawings with the same leading motif are the Sunbeams— Windsor Park, by Mr. Bernard Evans, undeniably strong but a little theatrical; and Mr. Handley Read's Willow Hush-a-Bye, Zeeland, a patchwork of chequered light and shade expressed in sure and transparent colouring. Other works in this gallery which should not be passed include Mr. George C. Haite's Antibes, gorgeous with the semitropical hues of the South; Mr. George Cockram's S. Maria della Salute, Venice, a quiet-toned harmony lit up only by the brilliant orange sail of a felucca in the foreground; a couple of sunny works by Mr. Graham Petrie; and the carefully painted hunting scene entitled A Bad Scent by Mr. A. J. Munnings.

The South Gallery did not contain so large a proportion of the best works as usual, but in it were to be found Mr. Hubert Coutts's fresh and atmospheric Whitbarrow Scar, the resonant A Silent Canal by Mr. John R. Reid, and Mr. Edgar Bundy's Haunted Wood, a well-painted work somewhat marred by the lack of interest in the foreground; the same artist's Antonio Stradivari showed passages of beautiful colour laid on with a dexterity and delicacy that commanded wholehearted admiration—a slight want of balance in the arrangement alone prevented the drawing from reaching

the level of a great achievement. Mr. Herbert P. Weaver's Candebec Cathedral, Mr. Harold Swanwick's The Downs of Albion, The Old Pony by Mr. Yeend King, and The Temple of Medinet Habū by Mr. Walter Tyndale, should all be noted. Mr. Fred Roe's eighteenth-century scene entitled My Lady's Toilette is well characterised, and, as a picture of a pretty woman set down in pleasant and lively colour, possesses undeniable attractions. Mr. Douglas Almond's sketchily treated Old Breton was a convincing piece of work; Mr. John Hassall's Godmothers—a row of ugly but benevolent-looking fairy dowagers contemplating their godchild and its pretty mother—was admirably composed, as well as quaint and humorous.

Coast scenery and the doings of fisher-folk afforded the theme of quite a number of attractive works, among which may be mentioned the Herring Girls-Whitby, by Mr. F. Stuart Richardson, with its delightful silvery atmosphere set off by tender reds and greys; Mr. G. Hillyard Swinstead's White Cliff, Seaford, the effect of the massive chalk promontory, dazzlingly brilliant in the sun-glare, being heightened and foiled by the azure of the sky; Mr. Dudley Hardy's grey-toned Nets and Fish; and Mr. Arthur Severn's gorgeous Sunset over Lancaster Sands. There are numerous other good works, but space only permits attention being directed to the Hampshire Hop-pickers of Mr. A. J. Munnings; simply yet sentiently expressed, this drawing was a fine example of economy of brushwork, all the essentials being noted with a superfluous stroke.

MR. JOSEPH STANFIELD, chairman of the Cardiff Technical School Committee, stated that a picture head of Aristotle by Miss Lindsay Williams,

Cardiff Art of Barry, a former student at the Cardiff School Art School, had been purchased by ex-Alderman W. H. Renwick, and the latter desired to present it, through the committee, to the Art School. Mr. Stanfield read a letter which he had written in reply to the offer, thanking Mr. Renwick for his generous act. He was sure that the citizens of Cardiff would be proud of Miss Williams's efforts.

A FEATURE of the Newport Sketching Society's Exhibition at the Art Gallery in Dock Street is the excellent

Newport
Sketching
Society

work of Mr. C. M. Ayliffe, the president, which includes Transporter Bridge, Hereford Cathedral, and The Vicarage Walk, Christ Church. Mr. Compton showed several sketches of Scottish scenery. Other exhibitors were Mr. J. S. Kerslake, Mrs. Nicholls, Mr. Page, Mr. J. F. Groves, Mrs. Groves, Miss Groves, Miss Frost, Mr. Johnson, Mr. Ash Edwards, and Miss A. C. Fox.

Northampton and its Art
Societies

THE Mayor opened the Art Exhibition of a Northampton Art Society. An art society was formed thirty years ago called the Northampton Amateur Art Society. Canon Sanders, then headmaster of the Grammar School, was the first hon. president, with

Mr. A. E. Perrin as acting president. After the society had been in existence twelve months, the first exhibition was held, and continued for three days, among the most interested visitors being Mr. Harris Brown, then at the beginning of his successful career. After a period the society lapsed, and eventually a new society was formed, called the Northampton Art Society. This held successful exhibitions, and in 1907 it amalgamated with the Workers' Educational Association. Both societies have now ceased, but there is no doubt the work they did paved the way for the present society and exhibition.

EVEN to the casual visitor there was an air of change about the one hundred and forty-first exhibition of the

The Royal Society of British Artists

Royal Society of British Artists. Screens hung with water-colours had been introduced into the principal room; its walls were decorated with

brown paper—a decided improvement; the familiar white cover of the catalogue was replaced by one in bluegrey; and--most important of all-the galleries were about ninety works short of their average complement. This last result is said to have been the outcome of the rejection of one hundred and fifty works from among those submitted by members, but the raison d'être for such drastic procedure was hardly apparent. If it was to enhance the appearance of the exhibits by allotting more space for their proper display, the hanging and advisory committees would surely have enforced the principle against themselves, instead of being even more profusely represented than usual; and if it was desired to raise the standard of the works shown, it was unwise to specially invite works by non-members, which in one or two instances were hardly good enough to be passed into the exhibition in the orthodox way.

One would, of course, exempt from this criticism Mr. James Pryde's Sinister Interior, which, though it has been shown before, was well worth seeing again. It might be described as the opening of a sensational novel set down in good paint, with a fine suggestion of mystery. A contrast to the sentiment of this was the blithe joyousness of Mr. D. Murray Smith's Penarth Head and the luminous tranquillity of Mr. Bernard Priestman's Home. Passing the impressive La Grande Tour of Mr. Emile A. Verpilleux, Mr. J. Young Hunter's well-painted and effective portrait of J. Scott Skinner, Esq., and Mr. George Henry's Cherries-not a new work, but one well worthy of the invitation it received—one came to A Gala Night, Stockholm, by Mr. A. Carruthers Gould, a picture which in many respects was the best yet painted by the The only jarring note in this beautifully conceived and beautifully expressed arrangement in colour was a want of repose in the foreground, which, without being interesting in itself, distracted the eye from the luminous middle distance. Both fine colour and fine form were shown in Mr. Frank Brangwyn's unfinished Bridge, Avignon, which promised to be one of his finest works. A gigantic arch, the far end resting on an enormous castle-crowned buttress, formed the principal

feature of the foreground; it was clothed in blue-grey shadow, and the contrast between this and the sun-flushed masonry of the buttress formed the key to the colour-scheme, in which the dominant hues were white, orange, and blue. Impressively grandiose in composition and brilliantly sustained in colour, the picture showed a greater suavity of treatment than has been apparent in Mr. Brangwyn's recent work. Mr. D. Murray Smith's Piazzale Michelangelo, Florence, expressed in low-toned, sweet, and delicate colour, formed a complete contrast to the strong and almost harsh forcefulness of his Bridge. In the smaller rooms Mr. P. A. de Laszlo's Portrait Study

of my Mother attracted attention by its poignant characterisation and the fine quality of its luminous blacks. The finished workmanship of The Song, by Mr. Stephen Reid, could not be properly appreciated owing to the height at which the drawing was hung. Poetically conceived, unconventional in its arrangement, and realised in fine draughtsmanship and good colour, it deserved a more prominent position. Mr. W. M. Palin's Boys Bathing, a contrast of sunlit flesh against blue sea, was pleasing in its arrangement and effect; and Mr. Frank O. Salisbury's Madonna, if not attaining a great depth of feeling, realised the subject with grace and refined sentiment. Other works that should be mentioned included The Meal, by Mr. Edwin Noble; a triptych of labour posters by Mr. G. S. Pryse; and a broad and freely handled transcript of Dean's Yard, Westminster Abbey, by Mr. W. Walcot, whose etchings of classical themes have been noticed in conjunction with another exhibition.

Rare Old Aquatints'

At the periods mentioned it was employed to a prodigious extent for the illustration of works on topography, contemporary life and history, and ladies' fashions. How admirably it served the latter purpose was shown in the fine series of the years ranging about 1800 were set forth



MY LADY'S TOILETTE BY FRED ROE, R.I. AT THE ROYAL INSTITUTE OF PAINTERS IN WATER-COLOUR

with wonderful delicacy of detail. The natural grouping and spirited attitudes of the ladies who were represented wearing them, took away all that sense of unreality which so often characterises the modern fashion plate, and made each subject an attractive picture. Another fine series was formed by the plates of John Augustus Atkinson, a draughtsman who nearly attained Rowlandson's spirited utterance without degenerating into the latter's habit of caricature. His Post Captain, New Bond Street in 1808, and Carrier's Wagon may be mentioned as characteristic examples engraved with the freedom of a pencil drawing and coloured with delightful delicacy. Naval and military sub-

jects were numerous. Many of these picturesque records of hard-fought English battles by land and sea are now highly prized by collectors, but their historical interest transcends their artistic merit, and one preferred the natural and unaffected renderings of military encampments by Paul Sandby to the majority of the more ambitious and laboured works. Examples by nearly all the noted English aquatint engravers were included, while Turner, Prout, Stanfield, Bonington, Girtin, De Wint, and Cox were among the artists whose works were represented by translations. The *View on the Thames*—a rainbow effect—engraved by R. Reeve, after Cox, was one of the finest landscapes in the exhibition.

THE pencil is now amongst the most neglected of the painter's tools. In current art, exact and explicit definition of form has been largely superseded by more or less generalised statements of tone and colour.

These owe their beauty rather to their chromatic effect than to the sentient arrangement of their line; and hence the pencil has but little place in their production. Even the beginner will scarcely design to use it, but draws with his brush—a method which saves him much heart-burning, for the broad and ambiguous trail of pigment it leaves conceals weaknesses of draughtsmanship which are left bare by the explicit strokes of the pencil. How potent an implement the latter becomes in accomplished hands was shown in the exhibition of drawings

by Mr. Muirhead Bone, at the galleries of Messrs. P. and D. Colnaghi and Obach (144-6, New Bond Street). These were executed in various styles-some set down with the spontaneous freedom of a sketch, others with fine point in pure line, and others, again, giving light and shade and tonal values, but all alike distinguished by correct and sentient draughtsmanship and a nice adjustment of the means to the end required. The essays in colour were less perfectly satisfying. They were marked by good tone and pleasing arrangement, but did not display the same unequivocal mastery as the pencil-work.

To say that the water-colours by Mr. A. Reginald Smith shown at the galleries of The Fine Art Society

Water-Colours of Yorkshire Dales by A. Reginald Smith Pictures, Portraits and Sketches by G. Spencer Watson Portraits of Nijinsky

(148, New Bond Street) possessed a strong topographical interest is not to decry their artistic merit. The one quality is compatible with the other, and the painter who can set down a scene from nature without falsifying its aspect, and yet invest it with the beauty that comes from well-conceived arrangement and harmonious colour, is achieving a greater triumph than the one who

can only make a picture by the aid of palpable exaggerations of form and colour. Mr. Smith's drawings of the Yorkshire dales provided a fund of delightful reminiscences to one who knew the broad-acred shire. Familiar scenes were recalled, shown under tender atmospheric effects or lighted up by sunshine, all depicted with sincerity and feeling. The interior scenes from Buckingham Palace, painted by the command of Her Majesty the Queen, were distinguished by the same traits. The furniture and fittings of the rooms were depicted with an accuracy and minuteness that would have enabled a cabinet-maker or upholsterer to have worked from the drawings; and yet by his realisation of atmosphere, good composition, and fine feeling for tone, the artist had rendered these unpromising pictorial themes into fascinating little pictures.

At the same galleries Mr. G. Spencer Watson's pictures, portraits, and sketches provided an exhibition of varied interest. He is an artist of many moods. His landscapes are frankly impressionist, whilst his portraits—or rather the majority—are reminiscent of the Venetian school. The portrait of A Woman in White was more modern in feeling. Deftly painted, succinct in handling, and pleasingly characterised, it would have held its own in any modern portrait exhibition, yet one preferred the deeper toned and more carefully wrought portrait of Mrs. G. S. Watson in Red. It had something of the feeling of one of the "old masters" of a more leisured age, and was complete and satisfying; qualities too often lacking in present-day art, where want of finish is not occasionally made to serve as a substitute for boldness of execution.

The thirty-three portraits of Nijinsky by various artists, shown in the same gallery, if individually interesting. were somewhat tiresome in the aggregate. Mr. J. S. Sargent's crayon drawing of Nijinsky in "Le Pavillon d'Armide" was an effective portrait study, strongly and adequately handled. The poster design for Le Spectre de la Rose, by M. Jean Cocteau, showed how a poster, admirably conceived to catch the eye, could be wrought with rhythmic sentience of line and vivid, forcible, yet harmoniously arranged colour. Mr. Glyn Philpot's Nijinsky before the Curtain was a strong piece of brilliant colour, and Nijinsky in "Le Spectre de la Rose," by M. Jacques Blanche, was graceful and pleasing; but there were too many portraits of the dancer by M. Valentine Gross to permit of their receiving their due meed of appreciation. Eighteen presentments of the same person, of a similar size, little varied in tone or technique and taken at about the same time, pall upon the artistic palate as much as a meal consisting wholly of hors d'œuvres would upon the mundane one.

A PICTURE does not become a completed work of art until it is set in its frame, and the latter may make or

The Black Alberto Martini

mar it. Artists frequently forget this, several instances being afforded in the Pen Drawings by exhibition of the Black Frame Club at the gallery of Goupil & Co. (25 Bedford Street, Strand). In this many

delicate and low-toned works were ruined by being shown in the style of frame from which the club adopts its title. The Evening of Mr. S. E. Scott suffered in this way, for its tranquil expanse of starlit blue sky gained nothing from its black surroundings, whereas gold would have considerably enhanced its charm of colour. On the other hand, Mr. Paul Paul's luminous landscapes gained in effect, the black frames giving them the appearance of actual scenes in nature seen through the windows of darkened rooms. Mr. D. A. Wehrschmidt's vehement colour lost nothing from its sombre environment, though his best work, The Bargain Counter, would have looked equally well in gold. It was a picture to which the adjective "great" might not be inaptly applied. The scene - the interior of a draper's shop of the mid-Victorian period—was rendered with a verisimilitude worthy of Frith, and the characteristics of the two figuresa draper's assistant and his lady customer-were hit off with appreciative insight; but these literary qualities did not prevent the work from also being a fine arrangement in paint, set down with surprising gusto and dexterity, and with a keen eye for the beauty to be found in unbeautiful Victorian costume and for the harmony to be composed from garish Victorian colour. spheric and pleasingly coloured landscapes were contributed by Messrs. Septimus E. Scott and Benjamin Haughton, and a group from the The Chelsea Arts Club Ball, by Mr. Percy W. Gibbs, in which the effect of rich draperies seen under artificial light was rendered with fluency and brilliance.

To say that the pen drawings by Signor Alberto Martini, shown at the same gallery, recalled the work of Blake, does not imply that they owed anything to the inspiration of the latter. The technique of the two artists was dissimilar, but in his crowning achievement - the

realisation of the supernatural with such vividness as to affect the spectator with a sense of awe -Signor Martini displayed a power analogous with that of the English poetpainter. Blake's visions were of heaven, whereas Signor Martini depicted the nether worldsometimes with a grotesque horror too repulsive to be justified, at others rising to a beauty almost perfect in its expression, yet imbued with a sense of evil cognate to that inspired by the symmetrical coils and lustrous scales of some poisonous snake. A few of the illustrations to Shakespeare reached a high standard of imaginative power. The terror of the supernatural has rarely been better

POST CAPTAIN AQUATINT BY J. A. ATKINSON AT MESSRS. WALKER'S GALLERY

expressed than in the figure of Hamlet cowering before the monstrous apparition of his father's ghost; or in the vision of Macbeth; but the artist's gift of embodying weird phantasy in concrete form was best shown in his designs for Edgar Allen Poe. The Black Cat, crouched on the corpse of the murdered wife, was realised with amazing if repulsive power; in the Discussion with a Mummy the semblance of a galvanised corpse was presented with gruesome realism; but the artist was greater in the higher flights of his fancy—the Death Chamber of the Lady Rowena, with the spirit-form of Ligeia seeking to occupy and reanimate the lifeless clay; the "lofty and enshrouded figure of the Lady Madeline of Usher" coming from its living tomb; or the ship being hurried down to unknown depths by the spirit of the Maelstrom; whilst wholly beautiful, if still pregnantly suggestive of death and corruption, was one of the designs for "Eleonora."

Cabinet Pictures by Oliver Hall Water-Colours by Winifred Austen

MR. OLIVER HALL is an artist with a vision of his own, beautiful in its way yet not complete in its sense of colour. The feeling conveyed by his exhibition of cabinet pictures, shown at the Leicester Galleries (Leicester Square),

was that he saw nature through a pair of drab spectacles. The tone appeared curiously predominant in his work, tinging his sunlight as well as his shadows, and investing the whole display with a sere autumnal atmosphere. mannerism is the more to be regretted as Mr. Hall is a colourist of marked distinction, his brushwork is fluent and sentient, and his observation of nature marked by an imaginative insight which penetrates into the heart of things. In his rendering of the view Overlooking Morecambe Bay, Lancashire, with its beautiful expanse of sun-tinged clouds; his transcripts of the Fells with their wonderful deep-toned blues and greens; and his romantic view

of Winchester Cathedral, he touched upon the high-water mark of poetical landscape; whilst about all his work there is a breadth of vision and a sense of style which recall the best traditions of the English school.

Miss Winifred Austen's water-colours of birds and beasts, which formed the other attraction at the galleries, were a complete contrast to Mr. Hall's work. Miss Austen sees her themes with the eye of a naturalist, and expresses them with minute accuracy, being more careful to set down the permanent colour and texture of fur and feather than to give them their actual appearance under the conditions in which she depicts them. drawing of Green-winged Teal flying, Miss Austen pictures—and pictures very beautifully—every detail of the feathers, though it is obvious that these would not be individually visible when the birds were in swift movement. This characteristic and the artist's pleasant sense of colour render her conventionalised works the more successful. In her drawings of Bantams and a Barn Owl she attained beautiful effects, which were quite Japanese in their feeling for decorative quality.

Pictures by Isaac Israels

To say that M. Isaac Israels begins where his father, the celebrated Josef Israels, left off, is not to claim for him the greater talent of the two. The deceased master attained his fame by highly elaborated work, which in his later years he gradually broadened and simplified. M. Isaac Israels has gone beyond this and appears as a frankly impressionistic painter. He inherits his father's feeling for colour, though his palette is less restrained. His brush-work is broad, vehement, and, though lacking in refinement, undeniably strong. Among the pictures exhibited by M. Israels at Messrs. Tooth's Galleries (155, New Bond Street), the two works, both entitled A Dancing Class, possessed fine colour quality, and the attitudes of the groups of children depicted were easy and natural. The important Bal du Moulin de la Galette was suggestive of Manet in its arrangement; but Manet would have carried it further. Another striking work was Amy, a picture of a "flapper" in a yellow jacket standing in an easy and not ungraceful attitude; but in these works, and in fact in all the other pictures in the exhibition, one felt that the artist had been content with a too summary expression of his themes. What he told was well expressed, but he did not tell enough. An artist possessing M. Israels' undeniable talents should not rest content with giving simply a rough epitome of his themes. The painter's mission is not merely to suggest his conceptions, but to realise them with full completeness.

THE sixth exhibition of the Pencil Society at Mr. W. B. Patterson's Gallery (5, Old Bond Street) hardly reached the level of some of the pre-The Pencil vious displays. The work shown varied Society from summary pencil studies to highly elaborated work in coloured chalk. Sir Charles Holroyd, R.E., contributed half a dozen refined portraits, the best, perhaps, being the head of Dr. Frizoni, which was more direct and simple and expressed with greater power of line than the others. Mr. James Patterson was represented by-among other works-a dignified portrait of the Rt. Hon. W. Runciman, Mr. George Sheringham by some well-arranged designs for fans, Mr. A. Carruthers Gould by some Corotesque landscapes, and Mr. William Hatherell by several accomplished and highly wrought heads in chalk. Mr. Gilbert Holiday's military scenes, if well drawn and true to life, presented too much the effect of over-developed photographs to be wholly pleasing. A little landscape study entitled Summer, redolent of sunlight and atmosphere, was contributed by Mr. C. Ross Burnett, who also showed a clever Life Study from the nude, simply and beautifully expressed. Mr. Joseph Simpson's studies in the same métier were also well done, but his choice of ugly models robbed them of a great part of their attractiveness.

The most striking quality of Senor Roberto Domingo's work is its wonderful suggestion of movement. His Pictures by Roberto Domingo (The Spanish Bull-Ring), included several pictures in which the figures appeared to actually gyrate on the canvas. This was notably the case in Futuros astros

(capea en Castilla), where the tumult of a bull-ring was

depicted. Here, by the introduction of patches of lively colour in all portions of the canvas, so that the eye had nothing on which it could rest, a sensation of flickering movement was produced akin to that experienced while watching a cinematograph, and almost tiresome in its intensity. A similar effect—though not so pronounced, owing to the colouring being practically monochromatic—was attained in *Una capea* (village bull-fight). Bull-fighting, indeed, in all its phases, has never been presented so vividly to an English audience, and if some of the themes were almost repulsive, they had at least the merit of being set down with unexaggerated truth, in good colour and firm draughtsmanship, and with much dramatic force.

THE great advance which has been recently made in the more ornate forms of English bookbinding was conclusively shown at the exhibition of jewelled bindings and illuminations held at the premises of Messrs.

Sangorski & Sutcliffe (I, Poland Street). Here were displayed a number of works which, in point of technical accomplishment, eclipsed everything that were produced in former ages, and also showed fine artistry in their designs and the colour combinations in which they were executed. The principal and perhaps most beautiful exhibit was an illuminated manuscript on vellum of *Some Poems*, by John Keats, illustrated throughout with original miniatures, and bound with covers, doublures, and fly-leaves patterned out with inlays of richly coloured leathers, gold tool-work, and precious stones. Over a thousand precious stones had been used in this enrichment, and the effect, without being too ornate, was sumptuously beautiful, like that of an elaborate and well-designed piece of jewellery.

Mr. George Sutcliffe, who designed this masterpiece of the binder's art, was also responsible for several other specimens of a similar high character. Space forbids the description of these in detail; but in every instance the design was not only artistically conceived, but was invested with well-thought-out emblematical significance. Among the illuminations and miniatures, the work of A. Sutcliffe, W. Meggs, S. H. Metyard, L. Fairfax Muckley, and F. Wedworth maintained a high level. Other exhibits indirectly connected with bookbinding included the mounting of autograph letters and the repairing of damaged leaves of books. The latter was done in marvellous fashion, the additions being incorporated with the old leaves in a manner almost to defy detection.

THE accumulation of the larger and smaller private art galleries of London in Bond Street or its immediate vicinity still continues, the latest migrants to the locality being Messrs. A. W. Wilde & Co., who have removed from Mount Street to 35, Brook Street, W. The opening of their new gallery was initiated by an interesting exhibition of original modern etchings, which included characteristic examples by William Strang, A.R.A., Andrew F. Affleck, H. Macbeth Raeburn, Bernard Eyre,

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and William Walcot. The last-named was represented by his etchings of A Tragedy by Sophocles and Antony in Egypt—architectural themes—in which the representation of the now perished monuments of classical civilisation gives scope for the realisation of majestic and grandiose effects, of which the artist has fully availed himself.

THE water-colour drawings of "cottages and gardens gay" by Mr. Noel Smith, shown at the Mendoza Galleries

Water-Colour Drawings by Noel Smith (13, Old Bond Street), strongly recalled the work of Mrs. Allingham. If not attaining such a high quality, they were pleasing in colour, and pic-

tured many typical scenes of English country life in an attractive manner, the execution being highly finished and delicate.

OF botanical rather than artistic interest were the water-colours of British flowering plants shown by Mrs.

British Flowering Plants by Mrs. Henry Perrin Portraits in Water-Colours by Miss Elsie Burrell Henry Perrin at the Dudley Galleries (169, Piccadilly, W.). Subject to this limitation, the work may be unreservedly praised for its precise and accurate draughtsmanship, pleasing colour, and close fidelity to nature.

Miss Elsie Burrell's portraits in water-colours, shown at the same galleries, were very attractive, more especially those in which the artist had young and pretty subjects for her brush. The portraits of Mrs. Geoffrey Lee, Mrs. Archer, and Peggy, daughter of Colonel Wilson, D.S.O., were among the best included; the latter especially being touched in with freedom and the smiling expression of the sitter happily caught.

MISS BEATRICE PARSONS' delicate and highly finished art was seen to advantage at her exhibition of water-

Water-Colours by Beatrice Parsons colours of garden, wood, and field, which were on view at the Dowdeswell Galleries (160, New

Bond Street, W.). The artist has an eye for harmonious colour, and though her themes were treated in a conventional rather than in a naturalistic manner, their charm was undoubted, and entitles them to rank among the most attractive work of its kind.

DESPITE the eulogy of Mr. Frank Rutter, it is impossible to accept Mr. John Duncan Fergusson as a

Pictures by John Duncan Fergusson Pictures and Drawings by Horace Van Ruith Water-Colours by John Shapland great artist. Undoubted evidences of ability were to be traced in his pictures exhibited at the Doré Gallery, but it was ability misdirected. In *The Yellow Hat* and *The White Rose* there were the makings of good pictures, for they showed a feeling for colour and some attempttorealise form and character-

isation. In most of his other work the artist was wilfully perverse, and they were merely eccentric without attaining

beauty. The largest work in the exhibition, Les Eus, seemed more like an attempt to depict some grotesque and over-distended bladders than to realise a rhythmical decorative design in the nude.

At the same galleries Mr. Horace Van Ruith displayed what may be termed a little collection of oddments, which included some pleasing cabinet works in oil, *Southease*, *Sussex*, being a sincere and beautifully expressed transcript of the silvery greyness of a dull English day, and *Blackbay*, *Bombay*, showing good colour. Some of the drawings of Indian subjects were set down with freedom and thoroughly characteristic of the country.

Mr. John Shapland's water-colours of the Riviera, Italian Lakes, and the West Country, though somewhat superficial in their prettiness, were calculated to attain popularity by their bright and picturesque colour.

A Pottery Exhibition

MESSRS. HARROD'S are holding an exhibition of china and earthenware. Included in the collection from all the municipal English potters are many of the finest pieces shown at the recent Potters' Fair at Stoke-on-Trent.

On May 23rd and three following days, at the Galerie Georges Petit, M. Lair-Dubreuil is disposing of the well-

The Sambon Collection

known art collection of Dr. Arthur Sambon, consisting of rare works of art and objects of vertu of the ante-Middle

Age and Renaissance periods. The collection includes Italian faïence, porcelain, ivories, and bronzes, Egyptian, Greek, and Roman sculptures, bronzes, and terra-cottas, Persian manuscripts, Chinese sculpture and paintings, and an important collection of old pictures.

Environment plays an important part in the genuineness of antiques, especially in our days, when there are so

many spurious works on the market. Antiques from One naturally associates an old home Breccles Hall with old furniture, and an excellent example of old furniture in the sympathetic atmosphere of an ancient manor is afforded in the old hall of John de Breccles, Attleborough, Norfolk. This old Norman family of De Breccles has, through the slow roll of years, undergone many changes and vicissitudes, and the house, through marriage and other causes, has possessed several different owners. The present structure is a fine Elizabethan mansion, and is one of the few faithful and well-preserved examples of those golden days of architecture. The contents of the hall are no less interesting than the house, and a large collection of fifteenth, sixteenth, and seventeenth century furniture from Breccles Hall has been acquired by Messrs. Oetzmann & Company, Ltd., giving their showrooms in Hampstead Road, where the furniture is on display, an old-world atmosphere. One of the best pieces in the possession of this firm is an old oak refectory table, with carved scroll frieze on baluster supports and stretcher rails. Another rare piece is represented by a beautiful Tudor sideboard in oak. The chairs include one of Jacobean carved oak with rush seat, Queen Anne

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carved mahogany chairs, a pair of Chippendale chairs, a Stuart arm-chair, and a chair of the latter period with carved high back and stretcher rail, the panel being in cane-work and the seat in rush. An interesting chest, which came from the dining-room of Breccles Hall, is an antique iron Spanish treasure chest, banded and studded with hasps, and another from the same room is a rare old Jacobean carved oak chest with panels and pilasters, with hinge top, lock and key; while there is also on view a 3 ft. 6 in. old English oak chest with hinged cover. A specimen which recalls the domestic portion of the home of years ago is an old English high-back chair. There is also to be seen an old oak spinning wheel, and one wonders how many delicate hands of beautiful belles of ancient days have touched this useful instrument of leisure hours. Ornaments are represented by a pair of old Delft bottle-necked vases, decorated by rich blue landscapes and figures on white ground. An interesting piece of ware is a 15-in. old Imari circular dish decorated in enamelled colours, representing river scene, tree and foliage, in delicate red, blue, and gold on a white ground. Another fine piece

is a Chinese porcelain octagonal soup tureen and cover, decorated with birds and flowers enamelled on white ground with gilt and crimson ornamental border. There are many tables in the collection, and one of interest to artistic people is a highly finished example by Sheraton in satinwood, beautifully inlaid, with two flaps. An interesting variety is afforded by two steel breastplates, a pair of gauntlets and shield, which are fit to adorn any of our fine old English homes. Among other pieces of antique furniture worthy of special mention are an old English oak settee with carved frieze and panelled back, a 3 ft. 3 in. elm oval two-flap table with cowlegs, and a Chippendale settee, which is upholstered in figured tapestry. The pictures include many old oil-paintings, well representing the early English and modern Dutch schools. There are several beautiful copies of old masters, and one of note is a life-size picture of Venus and Adonis, after Titian. A portrait of Francis Woodhouse, who one

time occupied Breccles Hall, is a fine old painting. Collectors, connoisseurs, and lovers of artistic things are cordially invited by Messrs. Oetzmann & Company to inspect their large collection of antiques and old oak panelling, which have graced the rooms of many of the most ancient and beautiful homes in England.

THE ancient art of China is adequately represented at Messrs. Yamanaka's Galleries (127, New Bond Street),

The Ancient Art of China where a special exhibition of pottery from the Han to the Ming dynasty is now on view. The wares bespeak a

high state of civilisation when other Eastern races of men were comparatively savages. An excellent example of the art which prevailed during the Han dynasty (B.C. 206 to A.D. 221) is a vase of unique shape and decoration. Valuable curios of the T'ang dynasty are models of horses and women which were found in the tombs. This dynasty lasted 289 years, and dates from A.D. 618. A beautiful vase in three colours—green, biscuit, and aubergine—belonging to the Ming dynasty is also included in the exhibition. Extraordinary works of art are a pair

of candlesticks of the latter period. These candlesticks represent two lions with boys riding on their backs, and are finely modelled and coloured. A Ming bowl of a peculiar colour, which can best be described as a mixture of blue and strawberry, also of this period, is one of the many beautiful curios of the exhibition, while a large Ming vase will attract considerable attention. In pottery all dynasties are represented, including Han, T'ang, Sung, Yüan, and Ming. The great Chow dynasty to the Han dynasty is represented by a number of sacrificial vases. The greenish patinæ bespeak the age of the vessels. The sacrificial vases are delicately decorated with a beautiful scroll design in relief, which showed striking affinity to the Greek key pattern. A number of incense-burners include a pair of vessels shaped into fantastic animals which are decked with turquoise and gold. A water-bowl is another feature of artistic interest, being decorated with interlaced scrolls.



A BUDDHA HEAD AT MESSRS, YAMANAKA'S GALLERIES FROM THE GROTTO OF LUNG MÊN, IN THE PROVINCE OF HONAN

IN THE SALE ROOM

AT Messrs. Sotheby's during the last week in February and the first week in March was concluded



the sale of the library of that well-known collector, the late Mr. Charles Butler, whose pictures, it will be remembered, were dispersed at Messrs. Christie's rooms in 1911, realising over £70,000. The sale

of the library, which comprised over 5,000 lots, has occupied the Wellington Street rooms altogether for 23 days, a grand total of £25,149 being realised.

The portion under review was not marked by any specially notable features, only one lot attaining the dignity of three figures. This was a copy of R. Valturin's $De\ Re\ Militari$, 1472, the first book published at Verona, and the first Italian book illustrated by an Italian artist. Containing a few imperfections, it realised £123. For a fifteenth-century MS. on vellum of Terence's $Comedies\ £79$ was given 59 views of Switzerland, hand-coloured, made £86; and a second issue of the third folio Shakespeare, with the portrait, title and three leaves in facsimile, sold for £38.3

Of far greater importance was the sale of the library of the late Mr. A. B. Stewart, which was held at the same rooms on March 16th and 17th, the 582 lots producing over £2,500.

Early on the first day a set of the Bannatyne Club Publications sold for £,134, while later in the day a Franco-Flemish Book of Hours, embellished with 14 full-page miniatures and about 140 smaller decorations, and a copy of the original edition of Holbein's Portraits, 1792, made £35 and £26 respectively. On the second day a set of the Maitland Club Publications realised £,68, and a copy of Pyne's Royal Residences, 1819, mor. gilt, £26. The feature of the day, however, was a set of the four Shakespeare Folios, which were sold for £1,200. The first folio, which measured 12 $\frac{3}{8}$ in. by $7\frac{3}{4}$ in., was bound in crushed red morocco by F. Bedford; the second, similarly bound by the same binder, measured $12\frac{3}{4}$ in. by $8\frac{1}{2}$ in.; and the remaining two, measuring $12\frac{3}{4}$ in. by $8\frac{1}{2}$ in. and $13\frac{3}{4}$ in. by $8\frac{3}{4}$ in. respectively, were uniformly bound by R. de Coverley.

The library of the late Mr. J. Griffith Dearden,

which was sold at Messrs. Christie's rooms on March 9th, was chiefly of topographical interest, the following being the more notable lots:—E. W. Eyton's Antiquities of Shropshire, 12 vols., hf. calf, 1854-60, £18; Dallaway and Cartwright's History of the Western Division of Sussex, 3 vols., mor. ex., 1815-32-30, £23 10s.; Daniell and Ayton's Picturesque Voyage round Great Britain, 8 vols. in 4, mor. ex., 1814-25, £57; J. Hodgson's History of Northumberland, 7 vols., mor. ex., 1827-58, £10; Lipscombe's History of Buckingham, 4 vols., mor. ex., 1847, £10; Dugdale's Monasticon Anglicanum, 8 vols., hf. mor., 1846, £13; Hasted's History of Kent, 4 vols., cf., 1778-99, £12 10s.; Morant's History of Essex, 2 vols., russia gilt, 1768, £10; and Nichol's History of Leicester, 4 vols. in 8, hf. mor., 1795-1811, £,60.

Several interesting items appeared in a sale held at Messrs. Puttick & Simpson's on the 19th, a first edition of Stevenson's Father Damien, 32 pages, 1890, unbound, containing MS. corrections by the author, making £38; a first edition of Meredith's The Shaving of Shagpat, 1856, once the property of Thomas Lowe Peacock, junior, going for £19; and Hentzy's Vues remarquables des Montagnes de la Suisse, hf. mor., 1785, realising £54.

Various books of note were sold at Messrs. Hodgson's rooms during the month. On the 11th, for instance, a copy of the Festive Publication to Commemorate the two hundredth Jubilee of the oldest European China Factory-Meissen, issued in 1910, made £18 15s.; a copy of Lilford's Birds of the British Isles, 7 vols., half mor., 1885-97, unfortunately wanting 10 plates, went for £21 10s.; and an interesting collection of 44 pencil and sepia drawings and sketches of Native Tribes of South Africa, size averaging about 7 in. by 5 in., sold for \neq , 64. At the same rooms, on the 27th, a copy of that scarce American black-letter tract, The Present State of New-England, by a merchant of Boston, 1675, with its continuation published in the following year, bound in a folio volume, with about 40 tracts relating to Titus Oates, made £61. Other items included Fletcher's Of the Russe Common Wealth, 1591, and Milton's History of Muscovia, 1682, in one vol., calf, £,25 10s.; Swinburne's A Century of Roundels, 1883, orig. cloth, autograph presentation copy, £15 10s.; Sturtevant's Metalicca, cf., 1612, £18; and Rowlandson's Loyal Volunteers of London and Environs, hf. mor. [1799], £20 10s.

Much interest was aroused at Messrs. Christie's rooms on March 6th by the dispersal of the Gomm



collection of old masters, several of the works contained in it being known through having been exhibited in the Royal Academy Winter Exhibitions. A Fleet at Anchor, by W. Van de Velde,

 $39\frac{1}{2}$ in. by 53 in., for instance, which realised £,2,625, was exhibited in 1883; so, too, was the Portrait of a Young Lady, by F. Bol, 261 in. by 23 in., for which £2,155 was given. Amongst other notable prices which contributed to the total of f, 10,269 were:— L. Backhuysen, The Port of Amsterdam, signed and dated 1661, 25 in. by 354 in., £525; A Coast Scene, $25\frac{1}{4}$ in. by $35\frac{1}{2}$ in., by the same, £525; Rembrandt, Portrait of an Old Man, $27\frac{1}{2}$ in. by 22 in., £,997 10s.: Samuel Scott, A View on the Thames at Westminster, 23\frac{1}{2} in. by 44 in., £,346 ros.; A View of Old London Bridge, $23\frac{1}{2}$ in. by 44 in., by the same, £367 10s.; W. Van de Velde, Vessels in a Calm, 14 in. by $16\frac{1}{2}$ in., £630; and A Stormy Sea, 14 in. by $16\frac{1}{2}$ in., by the same, £336. From other sources were:—J. E. Listard, Portrait of Mrs. Ann Fisher, pastel, 211 in. by $16\frac{3}{4}$ in, £273; J. Van Goyen, Old Buildings near a Pool, signed and dated 1631, $15\frac{1}{2}$ in. by $20\frac{3}{4}$ in., £241 10s.; S. Van Ruysdael, A River Scene, $17\frac{3}{4}$ in. by 24 in., £,346 rcs.; A. Brauwer, The Interior of a Tavern, 13 in. by 20 in., £ 1,974; Sir H. Raeburn, R.A., Portrait of the Rev. Robert Walker, D.D., 29 in. by 24 in., £546; B. Bellotto, A View of Turin, $49\frac{1}{9}$ in. by 68 in., £378; Sir Joshua Reynolds, P.R.A., Portrait of Henrietta Catherine Croft, engraved by J. Watson and C. Corbutt, $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in., £252; A. Van der Neer, A River Scene, 24 in. by $33\frac{1}{2}$ in., £,420; four portraits by Sir Joshua Reynolds, Portrait of Maria Christina, Lady Arundell, 93 in. by 57 in., £,420: Portrait of Henry, Eighth Baron Arundell, 93 in. by 57 in., £304 Ios.; Portrait of Mary, Lady Arundell, 93 in. by 57 in., £525; and a Portrait of Henry. Seventh Baron Arundell, 93 in. by 57 in., £304 108. Though sold as an anonymous property, these four works, which were originally in the collection of Lord Arundell of Wardour, are believed to be the same pictures as those sold from Wardour to the Hon. W. F. B. Massey Mainwaring, and afterwards at Messrs. Robinson & Fisher's on June 21st, 1900. for £,11,550.

In the same sale a *Portrait of Miss Dee*, by J. Opie, R.A., $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in., the property of the

late Mr. Alfred Bankes, of Wolfeton House, Dorchester, realised £997 10°s., and a portrait by Thomas Hudson of *Admiral Charles Watson with* his Son, $93\frac{1}{2}$ in. by 57 in., the property of Sir Alexander Gibbons, Bart., went for £430 10s.

A few items of note appeared at Messrs. Christies rooms on March 13th, when a collection of pictures and drawings from various sources was dispersed. Two sets of Henry Alken's drawings, the property of Mr. F. Tessier, were offered, a set of six, The Paces of a Horse, 8 in. by 114 in., making £117 125., and a set of four, Steeplechasing, 10½ in. by 14½ in., going for £115 10s. From an anonymous source came two pastel portraits by J. Russell, R.A., one of Mrs. Charles Hetherington, $23\frac{1}{2}$ in. by $17\frac{1}{2}$ in., signed and dated 1799, and the other of Mrs. Richard Poliwhele, $23\frac{1}{2}$ in. by $17\frac{1}{2}$ in., signed and dated a year later; they realised £157 10s. and £105 respectively. Two other works remain to be mentioned, La Diseuse de Bonne Aventure, 28 in. by 36 in., by J. B. Pater, £126; and an oval portrait by Largillière of the Duchesse de Philaris, 34 in. by 27 in., £,304 10s.

Many interesting works appeared at Messrs. Christie's rooms on the 20th, including several by J. Crawhall, whose work is practically unknown in the sale-room. The day's sale consisted of the pictures and drawings of the late Mr. T. G. Arthur, of Glasgow, and the water-colours of Mr. Richard Martin. It was in the former collection that the Crawhalls appeared, five in number, all being purchased by Scottish dealers for a total of £1,123 10s. They were Kempton Park, $12\frac{1}{2}$ in., by $19\frac{1}{2}$ in., £183 15s.; A Coach and Four, $11\frac{1}{4}$ in. by $19\frac{1}{2}$ in., £278 5s.: Hounds Casting, $11\frac{1}{2}$ in. by 17 in., £168; Barnet Fair, 15\frac{3}{4} in. by 15 in., £325 108.: A False Scent $14\frac{1}{2}$ in. by 10 in., £,168. In the Martin collection were, Birket Foster, A Wayside Cottage, 9 in. by 133 in., £120 15s.; F. Walker, R.A., The Poultry Yard, $17\frac{1}{2}$ in. by $11\frac{1}{2}$ in., £210; while notable lots in the Arthur section were, G. Segantini, Pompejeune, 201 in. by $15\frac{1}{4}$ in., £157 10s.; J. B. C. Corot, Vue de la Rochelle, 81 in. by 14 in., No. 122 from the Artist's Sale, £.220 10s.; H. Daumier, Bords de la Seine, $17\frac{1}{4}$ in. by $21\frac{1}{2}$ in., exhibited at the Glasgow International Exhibition, 1901, £861; L. G. Ricard, Portrait of a Lady in black dress, 221 in. by 19 in., £220 10s.; Lucas Cranach, Two Portraits of the Elector of Saxony, $29\frac{1}{2}$ in. by 20 in., £,336; A. Cuyp, Teasing the Goat, $19\frac{3}{4}$ in. by $25\frac{1}{2}$ in., £315; C. Engelbrechtsz, The Adoration of the Magi, 103 in. by $13\frac{1}{2}$ in., £556 10s.; The Master of the Holzhausen Portraits, Portrait of a Nobleman, $18\frac{3}{4}$ in. by $14\frac{1}{2}$ in., £304 10s.; Mierevelt, Portrait of a Girl, 23 in. by 19 in., £840; Pier Francesco Fiorentino, The Madonna and Child, $23\frac{1}{4}$ in. by $16\frac{1}{2}$ in., £315; Filippo Lippi, The Madonna in Adoration, $26\frac{1}{2}$ in. by 14 in., £273.

Only one or two items call for notice in the same firm's sale held on March 27th. These are a flower piece by H. Fantin-Latour, 1874, Dahlias in a blue vase, 19 in. by $17\frac{1}{2}$ in., £252; Peter Graham, The Close of Day, 50 in. by 67 in., exhibited at the Royal Academy in 1896, £420; Sir J. E. Millais, P.R.A., The Pet Rabbit, $35\frac{1}{2}$ in. by $27\frac{1}{2}$ in., £399; Portrait of Mrs. Heugh, 47 in. by $40\frac{1}{2}$ in., by the same, £346 10s.; and A Study in Black, $15\frac{1}{2}$ in. by $12\frac{1}{2}$ in., by J. M. Whistler, £115 10s.

Some excellent prices were realised at Messrs. Dowell's rooms, Edinburgh, on March 7th, at the dispersal of the collection of Mr. D. Galloway, of Dundee. By Wm. M'Taggart, R.S.A., there were, Whispers of Hope, 10 in. by 7 in., £136 10s.; Fishing from the Rocks, 10 in. by 7 in., £131 10s.; Crofter Emigrants leaving the West of Scotland, II in. by $7\frac{1}{2}$ in., £262 10s.; The Wind that Shakes the Barley, water-colour, $20\frac{1}{2}$ in. by 13 in., £105; Homerward Bound, $23\frac{1}{2}$ in. by $17\frac{1}{2}$ in., £273; Westhaven, Carnoustie, $35\frac{1}{2}$ in. by $23\frac{1}{2}$ in., £315; Hawthornden, 28 in. by 18 in., £420; and Noontide, 37 in. by 33 in., £285 10s. Other notable prices were, H. Fantin-Latour, Flowers, 131 in. by 10 in., £204 15s.; L'Hermitte, Le Calvaire, pastel, 20 in. by $15\frac{1}{2}$ in., £315; E. A. Hornel, Water Lilies, $24\frac{1}{2}$ in. by 29 in., £105; and Josef Israels, *Children* of the Sea, water-colour, $11\frac{1}{2}$ in. by $5\frac{1}{2}$ in., £178 10s.

A LARGE and varied collection of etchings was dispersed at Messrs. Christie's rooms on March 12th, including examples of the works of Engravings Haden, Whistler, Cameron, Fitton, Bone, and others. Prices, however, were unexceptional, the honours of the day resting with D. Y. Cameron. Of his works, the following might be mentioned: -On the Meuse, £69 6s.; Nôtre Dame, Dinant, £63; Dinant, £78; The North Porch, Harfleur, before the plate was reduced in size, £52 10s.; and Still Waters, £45 3s. Muirhead Bone was represented by about a dozen examples, the best being Stirling Castle No. 2, £32 11s., and Culross Roofs, £37 16s.; while the chief etching by Whistler was Fleur-des-ly's Passage, £32 11s. A number of Sydney E. Wilson's engravings in colour were also sold, a proof of *Nina* making £39 18s., and one of Lady Smythe and Children £25 4s.

At the same rooms earlier in the month several Morland subjects appeared, amongst them being *The Story of Lætitia*, by J. R. Smith, the set of six in colour, £210; *The Public House Door*, by

W. Ward, also in colour, £102 18s.; and The Thatcher, by the same, £120 15s.

Etchings formed the major portion of the sale held at Messrs. Sotheby's on March 6th, but only one item calls for record, a third state of *The Mosque Door*, on Japanese paper, by D. Y. Cameron, before the light touches the niche above the doorway, which made £70. At the same rooms on March 27th an open letter proof of C. Turner's fine mezzotint of *Lord Newton*, after Sir Henry Raeburn, went for £120; and on the 12th the celebrated series of twenty-five etchings, *Etudes à l'Eau Forte*, by Sir F. Seymour Haden, separately mounted, and five smaller, mounted as vignettes on the descriptive letterpress, with the title, etc., in a portfolio as published, realised £190.

A fine impression of that excessively rare Baxter print, *The Launch of the Trafalgar*, appeared at Messrs. Puttick & Simpson's rooms on March 26th, realising £46; and at the same rooms on the following day a fine proof in colours of H. Ryall's aquatint, *The IVest-acre Stag Hounds*, after F. C. Turner, went for £77 148.

The sale at Christie's on March 24th brought before the public eye one of the most ancient of English

The Ashburnham Silver families, and part of their family treasures. A great deal was written in the papers at the time of the sale, and it would only be waste of time to again go over the ground so "harrowed" by the press and its agents.

It may be of interest, however, to glance at the family itself, and to see how it is historically so striking, and how it is allied by marriage to other famous families.

To commence with, the Ashburnham family have always been most closely connected with the county of Sussex. The first authentic record, however, that we find is connected with the neighbouring county Francis Thynne, writing at the time of of Kent. Elizabeth, states that "Bertram Ashburnham, a baron of Kent, was Constable of Dover Castle in 1066, which Bertram was beheaded by William the Conqueror, because he did so valiantly defend the same against the Duke of Normandy." Whom this Bertram married, or when he died, are unrecorded. The next member of the family of whom we have record is Reginald de Hesseburneham, and this record is in connection with some land which he gave to the Church of St. Martin at Battle. The original grant is, I believe, still in the possession of the Earl of Ashburnham.

It would be most interesting to trace how the Ashburnhams fared at the battle of Senlac!

The early Ashburnhams were not only the patrons and supporters of the Church of St. Martin at Battle, but also of the monks at Robertsbridge, which hamlet stands between Battle and the present modern town of Hastings.

Sir John Esburnham (temp. Edward I.) is the first member of the family who appears on the roll of arms as bearing the family arms, viz., gules, a fesse between six mullets argent. His son, John Esburnham, was sheriff of the counties of Surrey and Sussex in the 19th year of Richard II., and in the two following years was parliamentary representative for the county.

All these members are too early in date for us to have nowadays any of their personal belongings, the earliest of which, in the silver, is the Gothic hourglass salt and cover, of the year 1508 (the last of Henry VII.), which realised £5,600.

This was brought into the Ashburnham family on the occasion of the marriage of John Ashburnham of Ashburnham (the 13th Ashburnham in direct descent) and Lora, daughter and co-heiress of Thomas Berkeley, of Aram, Hants. This fact is proved by the decoration of the salt itself, for to the body and cover of the salt are applied twenty-one representations of the Berkeley badge, *i.e.*, a mermaid holding in her dexter hand a mirror, and in her sinister a comb.

Very little is known about badges despite the fact that during the Plantagenet and Tudor periods their use was possibly more common than that of the "arms" or "crest" of the family. The Badge must not be confused with the Crest, the latter forming part of the grant of arms, whereas the former was a means of identifying a feudal lord and his retainers when their features were hidden by their protective arms, etc. Badges were frequently, however, registered as crests, but in the case of the Berkeleys this does not appear to be the case, their crest being a mitre.

The Berkeleys themselves are of most ancient descent, and in the church of Wotton-under-Edge, Glos., there is a monumental effigy of Thomas, Lord Berkeley (d. 1417), and over the camail of his bascinet he wears his family's private collar, composed of mermaids.

During the reigns of Henry VIII., Edward VI., Mary, Elizabeth, and James I., besides being parliamentary representatives and knights, the Ashburnhams do not appear to have taken any very important part in the affairs of the Crown or nation, and it is not until the time of Charles I. that the Ashburnhams brought their powers to play, and that in the endeavour to keep that unhappy sovereign upon the throne and to prevent his untimely end.

John Ashburnham of Ashburnham was one of the

grooms of the bedchamber to Charles I., and M.P. for Hastings in 1640. After his defeat at Naseby by Fairfax and Cromwell in 1645, Charles I. went to Oxford, but in the following year the town was besieged by the Parliamentary troops, and Charles quitted it in order to join the Scots' camp at Newark. It was on this occasion that "Mr. Ashburnham" was his only attendant, and the only person, except a clergyman, Dr. Hudson, who acted as his guide.

On his arrival in the Scotch camp, Charles surrendered himself into their hands, a confidence which was most disgracefully rewarded, for the Scotch actually *sold* Charles to the English parliament. The parliament handed their royal prisoner over to the Army, and at their hands he was much more liberally treated than he had been by either the Parliament or the Scotch.

On October 4th, 1647, Charles I. was removed to Hampton Court, which had been prepared for his reception. Here Charles remained for a short period in comparative ease and dignity. He dined in the Presence Chamber, and it is recorded that after dinner was over, any gentleman who wished was admitted to kiss his hand. Amongst these was John Evelyn, the diarist, and citizens flocked from London for the purpose. Even Mr. John Ashburnham and Sir John Berkeley, who had been voted delinquents by Parliament, and who were consequently obliged to seek safety abroad, were allowed to return, and took up their residence at Hampton Court itself, so as to be constantly in attendance on His Majesty. (It is interesting to note that four generations after the marriage of John and Lora, the families of Ashburnham and Berkeley were on terms of the greatest intimacy.)

Cromwell frequently visited Charles during his captivity at Hampton Court, and it was John Ashburnham who introduced to his master Mrs. Cromwell. Charles afterwards entertained Mesdames Cromwell, Ireton, and Whalley to dinner.

Mrs. Whalley was the wife of Col. Whalley, Charles's custodian, to whom he (Charles) had pledged his word that he would not attempt an escape without giving him formal notice and withdrawing his promise to remain within the precincts of the palace. Our hero, John Ashburnham, was selected to inform Col. Whalley that the king would no longer consider himself bound to his engagement. As a result of this, Ashburnham was banished from the palace. Charles was now left with one attendant, "Mr. Legge," and as he was now no longer under any obligation to his custodian, he set about devising schemes for his escape.

To bring about such an end, Charles sent Mr. Legge to confer with Ashburnham (who was lingering in the neighbourhood, and who had taken a house

at Ditton), he in his turn communicating with Sir John Berkeley on the subject. The outcome of such consultation was that a secret interview was to take place one evening between Charles, Ashburnham and Berkeley in the Long Gallery. This actually did happen on November 10th. At this famous interview the question that naturally cropped up was, if Charles succeeded in escaping, where was he to go? Charles himself was in favour of going abroad, but this scheme was abandoned because there would be no time in which to obtain a boat. The Isle of Wight was finally decided upon. Charles eventually escaped with Ashburnham and Berkeley, and went in the direction of Oatlands for Southampton.

At the time when Charles's escape was being discussed by Parliament, Charles himself arrived in the Isle of Wight, and surrendered himself to Colonel Hammond, the Governor of the island, and was lodged in Carisbrook Castle as prisoner of the state.

John Ashburnham was committed to the Tower by Cromwell, where he remained until the Protector's death in 1659.

Pepys in his diary mentions Mr. Ashburnham, whom he met at a dinner at the house of Alderman Francis Meynell, goldsmith and banker of London; this was in September, 1662.

John Ashburnham of Ashburnham married Frances, daughter of William Holland, of Westburton, by whom he had a son, William (who married the Hon. Elizabeth Poulett, daughter of John, 1st Lord Poulett). He married, secondly, Elizabeth Kenn, daughter of Christopher Kenn, of Kenn, Somerset. His son William died during his father's lifetime (in 1665), and on John's death, in 1671, the estates passed to the grandson John (born 1655).

After the salt already referred to, the earliest piece of silver in the Ashburnham collection is a Charles II. tazza, 36 oz. 3 dwt., bearing the London hall-mark of the year 1661, which sold for 135s. an oz. The border of the tazza is embossed and chased with large animals and flowers in the taste prevalent at that period. The chief interest of the piece, however, lies in the engraving. In the centre of the tazza are seen, finely engraved, two coats of arms. That on the left is of the College of Physicians, and that on the right (a cross potent) is possibly that of one of the presidents of the college, but it cannot at present be traced. Further, how this piece came into the Ashburnham family (otherwise than by purchase) cannot be ascertained in the light of our present knowledge.

The piece may have belonged to either John, his son William, or grandson John. It seems most probable that it originally belonged to the last-mentioned

of the three, for in the collection are a Charles II. vase and cover, 57 oz. 6 dwt. (280s. per oz.), and a pair of Charles II. bottles and stoppers, 76 oz. 10 dwt. (760s. per oz.), bearing the London hall-mark for 1675. These must obviously have belonged to John, 1st Baron Ashburnham (b. 1655, d. 1709), for his father, William, died in 1665, and his grandfather, John, died in 1671. The pieces must have been made for the 1st Baron while he was yet single; he did not marry until 1677 (two years later), when he married Bridget, daughter of William Vaughan, of Porthamel, co. Brecon.

After his marriage, John Ashburnham acquired two tazze made in 1686, 46 oz. 19 dwt. (110s. per oz.), and which are most unusually repoussé and chased with Jupiter, Juno, and other mythological deities resting upon clouds.

The only other piece of silver of the time of Charles II. engraved with arms is a tazza, 26 oz. (115s. per oz.), of the usual "large animal and flower" type, made in 1667, and engraved with the Ashburnham arms (*i.e.*, those of the same John Ashburnham, 1st Baron, before his marriage).

John had three sons—William (born 1679), John (born 1687), and Bertram. He died in 1709, and was succeeded by his eldest son, William, 2nd Baron Ashburnham, who married Catherine, daughter and sole heiress of Thomas Taylor, of Clapham, co. Bedford. The second baron died in the following year—1710—and the estate passed to his brother John, who became 3rd Baron and 1st Earl Ashburnham.

In 1710 John, 3rd Baron and 1st Earl, married Mary, daughter of James, 2nd Duke of Ormond, K.G. This lady died in 1712 without issue, and in 1714 John married Henrietta, widow of the 4th Earl of Anglesey and daughter of the 9th Earl of Derby. By this lady he had an only daughter, Henrietta, who died unmarried. His lordship's second wife died in 1718, and he married, thirdly, Lady Jemima Grey, daughter and co-heir of Henry, Duke of Kent. By this lady he had an heir, John, who succeeded his father on his death in 1736.

In 1756 John, 2nd Earl Ashburnham, married Elizabeth Crowley, and this marriage brought a quantity of fine plate into the family. Elizabeth Crowley was the daughter of John Crowley, of Barking, and granddaughter of Sir Ambrose Crowley, Lord Mayor of London.

Sir Ambrose Crowley had his arms granted him on becoming a sheriff of London in 1706.

One of the most important items thus brought into the Ashburnham family is a fine silver-gilt toilet service by Benjamin Pyne, 1718. The service

comprises three oblong toilet boxes, four circular ditto, a pair of square scent bottles, a pair of table candlesticks, a pair of circular two-handled bowls and covers, a pair of circular tazze, a rosewater ewer and dish (the former two years earlier than the remainder of the service, and made by William Lukin), a pair of snuffers and tray, two brush backs, and a toilet mirror. Each piece is engraved with the arms of Crowley impaling Gascoigne. It realised £6,100.

Another unusual piece from the same source is a large oval wine cistern by Gabriel Sleath, 1720, 667 oz., which is engraved in the centre of the bowl with the same coat of arms, and which made 58s. per oz. On the occasion of the marriage in 1756 another important piece of plate was added to the collection. This took the form of a centrepiece, which is rendered the more interesting on account of its maker, Nicholas Sprimont. The piece itself bears the London hall-mark for 1747, weighs 513 oz., and made 12s. an oz.

Nicholas Sprimont's profession was originally that of a silversmith. He worked in Compton Street, Soho, but gave up the profession on his appointment as manager of the Chelsea china factory about 1750. In 1757 his health broke down, and he was obliged to retire from the business, after having made a considerable fortune from it.

On each side of the base of the centrepiece are engraved the arms of John, 2nd Earl, and his wife, Elizabeth Crowley, and as the latter are not "impaled" but are in a "shield of pretence," it shows that the earl had married an heiress in her own right. Prior to his marriage John, 2nd Earl, added at least one important item to the family treasures. This is an oval pierced bread basket, made by Isaac Duke in 1746, 83 oz. 2 dwt., in the style associated with the name of the famous silversmith, Paul Lamerie. The basket is engraved in the centre with the Ashburnham arms, unimpaled. This is accounted for by reason of the facts that John's father died in 1736 and John remained single until 1756. It made oos, per oz.

John, 2nd Earl Ashburnham, died in 1812, and was succeeded by his son George, who was born in 1760. George, 3rd Earl, married, firstly, Lady Sophia Thynne (who died 1791), the daughter of the 1st Marquess of Bath; and secondly, Lady Charlotte Percy, sister of George, 5th Duke of Northumberland. This lady died in 1862.

It must have been Lady Charlotte Percy who brought into the Ashburnham family the fine pair of jardinieres made by William Lukin in 1716, 245 oz. 12 dwt. These jardinieres are chased with the arms of Sir Robert Walpole, 1st Earl of Orford, and his

wife, Catherine Shorter, daughter of John Shorter, son of Sir John Shorter, Lord Mayor of London. They made 300s. an oz.

It will be remembered that Sir Robert Walpole was the celebrated Prime Minister of George I. and George II. By his wife Catherine, Sir Robert had three sons and two daughters - Robert, Edward, Horace, Katherine and Mary. On his death in 1745 he was succeeded by his son Robert as 2nd Earl Orford: Robert married Margaret, daughter of Samuel Rolle, of Heanton, Devon. On his death in 1751 he was succeeded by his only son, George, as 3rd Earl Orford, who died in 1791 without issue. On his demise, the estate reverted to his uncle Horace (Sir Robert Walpole's third son, b. 1717, d. 1797, the second son Edward already being dead). Horace died unmarried, and so the whole of the estate passed to the only surviving member of the family—Katherine, the youngest daughter of Sir Robert Walpole. Katherine married George, 3rd Earl Cholmondeley.

By intermarriage the jardinieres descended to Lady Charlotte Percy, who brought them into the Ashburnham family in 1795, in whose possession the pieces have since remained. Lady Charlotte died in 1862, her husband having died in 1830.

By his second marriage, George, 3rd Earl, had a son Bertram, afterwards 4th Earl, and it was he who collected the famous Ashburnham library, and who bought most of the fine foreign plate now in the collection.

Good prices were realised at the sale of the collection of Mr. J. G. Mortlock, which was dispersed at Messrs. Christie's rooms on March 11th. Furniture. Part of a service made by Messrs. China, etc. Mortlock in 1810 for H.R.H. the Duke of Clarence brought £178 10s.; twelve Swansea plates, with impressed mark, realised £96 12s.; and two Nantgarw oval dishes went for £,49 7s. The collection of 183 lots produced £,2,771. On the 16th Messrs. Christie commenced a four-day dispersal of Mr. Alfred Trapnell's collection, whose collection of Bristol porcelain was sold for a large sum some time ago. On the opening day prices were not notable, the chief lots being a brown agate cup and cover mounted with gold borders, and another formed as an owl, the body being a carved cocoanut, German late 16th century, each of which made £120 15s. Nothing of importance appeared on the second day, but on the following day a French 14th century wing from a diptych made £110 58., while on the concluding day a slipware tyg and cover, inscribed "Joseph Hugheson 1690," 91 in. diameter, realised £189.



STAFFORDSHIRE JUG WITH ORNAMENTS IN RELIEF, COLOURED BETHNAL GREEN MUSEUM. FROM G. W. & F. A. RHEAD'S "STAFFORDSHIRE POTS AND POTTERS"

Hutchinson & Co.







"THE building of the Art Gallery and Library on the Piccadilly site would really not add to the rates,"

New Art Gallery for Manchester said Mr. Johnson, who has been a member of the Manchester City Council for eleven years. "A sum of £163,415 stood to the credit of the Libraries

Committee, and it will now amount to about £170,000. There is likewise due to the Committee £20,000 for the portion of the King Street site used for the widening of Cross Street, making a total of £190,000. This will continue to increase till required to meet the cost of the new building. There is also the site of the Art Gallery, a property which was a gift to the city by the Royal Manchester Institution. This has been estimated at £90,000, so that £280,000 is available without reckoning further interest accruing on the sum in the possession of the Libraries Committee. We have therefore £30,000," said Mr. Johnson, "above and beyond the estimate for the new Art Gallery and Library at Piccadilly, plans for which have already been accepted by the City Council."

A CORRESPONDENT to an Irish contemporary recently suggested that two of the pictures at present hanging in the Ulster Arts Club Exhibition should be bought for Belfast's permanent collection. "There are several local artists," he writes, "men who are at present only making their way, whose work is of considerable charm and value." The two pictures referred to are No. 30, The White Rocks, by Mr. F. W. Hull, and No. 27, The Bridge, by Mr. Stoupe.

THE Headmaster of the Stafford Municipal School of Art, at the annual distribution of prizes to students,

Stafford School of Art

reported that there were 158 students now on the register. The attendance had been unusually

well maintained. Reference was made to the achievements of Miss Adrienne Mason, one of the students. There were probably many people in Stafford, observed the Principal, who did not realise the scope and variety of the work taught at the school.

They had not only classes for all kinds of drawing and painting, but also for such crafts and industries as wood and stone carving, painting and decorating, metal-working, weaving, and designing advertisements.

A WORTHY referring to the annual exhibition of the North Staffordshire Arts Society, held at Stoke

North Staffordshire Arts Society Town Hall, very properly observes: "Most of the exhibitors are obviously on the right track, and, seeing this little show year after

year, one is able to notice with gratification the artistic development of younger members—surely a good sign for the future. The wonder is," he continues, "that the membership of the society is not infinitely larger in a district that is so professedly artistic." In the exhibition there were sections for oil and water-colour painting, black-and-white work, pottery, metal-work, sculpture, and every branch of craftsmanship.

Professor Grierson, who presided at the last of the season's series of art lectures promoted by the

Aberdeen Art Gallery Lectures Aberdeen Art Committee, said that "last year the Gallery Lecture Rt. Hon. Robert Farquharson, of Finzean, had taken occasion to criticise Aberdeen as being backward in regard to art, but he (the Professor) was not inclined to accept the criticism, believing that Aberdeen occupied an advanced position." He advocated the establishment of a course of art lectures with special reference to technique—"a knowledge of which," he said, "was of as much importance to the public as to artists and art students themselves." The lecturer was the Rev. Lucking Tavener, who dealt with the chief biographical and artistic features of the life of John Pettie, R.A. Through the influence and at the expense of Mr. James Murray, Glenburnie Park, chairman of the Aberdeen Art Gallery Committee, artistically tinted photographic slides of the best and most representative of Pettie's pictures were used to illustrate the lecture.

CARICATURES of Sir George Askwith, the Archbishop of York, Herr Nikisch, and Mr. Justice Scrutton

are interesting features at an exhi-Mr. Forbes's bition at the Leeds Arts Club of the Work at the work of Mr. Ernest Forbes. The Leeds Arts Club exhibition numbers about fifty

works, and includes two oil - paintings worthy of special mention, From the Hill-top and Sunshine and Rain.

Among the pictures by Tom Mostyn on view at the Laing Art Gallery, Newcastle, is Christ in the Wilder-

ness, referring to which the Rev. Mark Laing Art Fletcher, Vicar of Longbenton, writes: Gallery, "The expression on the face, eyes Newcastle fixed and looking straight onward, hands

clenched, the features rather different to most of the representations of Christ, and the solemn loneliness of the Saviour of men, all tend to mark out the picture as one pregnant with meaning and teaching."

"CLONMACNOIS had influenced the scholars and religious men of Ireland long before England had

emerged from barbarism; but after a Liverpool lengthy career, beset with vicissitudes, Biological the beneficial work of Clonmacnois Society ceased in 1552, when the monastery

was ruined by English invaders," said Professor R. A. Macalister, M.A., F.S.A. (Professor of Celtic Archæology, University College, Dublin), in a lecture before the members of the Liverpool Biological Society. "The only surviving record of the monastery," said the Professor, "was one of its bells, which still hung and still rang in the church of St. Mary, Athlone, twelve miles away from Clonmacnois."

THE president (Mr. R. E. Morrison) of the Liverpool Artists' Club gave an "at home" to the members of the institution at the rooms of the Liverpool club. The general arrangements were Artists' Club under the management of Dr. I. Lyon, Mus. Doc., and Mr. J. Ford Jones was responsible for a simple but effective design of the programme.

At the presentation of the diplomas won by students of the Edinburgh College of Art, held in the Sculpture Hall of the College, Mr. Edinburgh Morley Fletcher said that of their total College of of 939 students last session, 584 were Art in definite employment at some profession or trade for which they needed further study and training. The College had two distinct sides to its work—special and general training in art. In the past year thirty appointments as art teachers had been gained by diploma students of the College. At the annual competition of the Master Painters' Association of Scotland, held at Galashiels, the trade class of the College gained 11 prizes and the gold medal for the best collection of work by any apprentice in Scotland.

It is announced that Señor Don Alphonso Merry Del Val has consented to perform the opening ceremony of an exhibition of modern

Spanish Art at Brighton Municipal Galleries

Spanish art at the Brighton Municipal Galleries on the 25th of this month. The pictures are being chosen by a committee in Madrid, of which Señor

Serolla is president.

A SUCCESSFUL concert in connection with the joint exhibition of the Royal Scottish Society of Painters in Water-Colours and the Glasgow Art Glasgow Club was given recently in the M'Lellan Art Club Galleries, Glasgow, under the direction

of Mr. Philip Halstead.

Hull Art

HIGHLAND landscapes, Fifeshire waterways, and scenes from Italy and Holland were the subjects

represented in a collection of pictures The late by the late J. Campbell Noble, R.S.A., J. Campbell at an exhibition of this well-known Noble, R.S.A. Scottish landscape painter's work in the Central Galleries, West Nile Street, Glasgow.

MR. PROCTER, the Hull Art Gallery curator, dealing with the mythological story of Ulysses and the Syrens,

said that "in the Manchester Art Gallery

there was a version by Etty depicting Gallery the syrens on their island with the Lecture skulls and bones of previous victims lying about. The story gives tremendous scope to the imaginative faculties of the artists, because no two men in reading the story would conjure up the same mental vision. Mr. Draper,' he remarked, "was quite original in giving one of the syrens the body of a fish and a tail like that of a mermaid."

Dr. Hood, Mr. H. Miles, Lieut.-Col. A. G. Master, Mr. David Wilson, Miss Blenkhorn, and Mr. William

Walker were elected members at Yorkshire! the ordinary monthly meeting of Philosophical the Yorkshire Philosophical Society Society at the Museum, York, when Mr.

Malcolm Spence presided. Mr. Kirby, curator of the exhibition at York, gave a lecture on George Morland, who, he said, was the third generation of

Provincial Art Notes

an artistic family. Morland's mother was a French lady, and was an artist of sufficient skill to exhibit in the Royal Academy in 1785. — An illustrated *Life of George Morland*, by J. T. Herbert Baily, is one of the special numbers published by The Connoisseur.

MISS ROSAMOND CHAPLIN has notified the Rochester Town Council that she desires to bequeath to the city her collection of pictures, furniture, works of art, curios, and jewels, and to provide funds, if necessary, for building an extension of the Municipal Museum for the reception of the collection.

A FEATURE of the Birkenhead Museum and Art Gallery Spring Exhibition of Pictures, opened by the Mayor (Mr. J. Moon), was three beautiful posters (9 feet by 5 feet) executed by Mr. A. E. Brockbank, Mr. Henry Carr, and Mr. David C. Jenkins. Mr. W. C. Penn showed a fine study of an old woman, The Eighty-second Year.

tions, was the chief centre of carpet and tapestry manufacturing in the North, and, as such, it was immediately concerned with educational work as it affected textile and art culture," said Mr. Roberts Beaumont in a lecture on the study of decorative woven design, delivered after inspecting the spinning and weaving classes at the Halifax Technical College. Helpful inspiration and buoyancy of invention were to be found in such textures as were produced by the art weavers of Florence, Venice, and Milan during the Renaissance.

"HALIFAX, by tradition and historic industrial associa-

MR. J. E. Barton, headmaster of the Wakefield Grammar School, in a lecture on "Romantic Movements" before the members of the Bradford Arts Club, said that "the tendency of modern thought and criticism was definitely romantic. In painting there were new and ever newer schools of advanced expression, of the search after more subtle forms of beauty; so that the unsophisticated person was afraid to admire anything that seemed admirable and at first sight patently beautiful. One of the faults of the present romantic tendency was that poets and painters sought only to express themselves, and forgot their public."

MR. WILLIAM BURTON, M.A., F.C.S., chairman of the Joint Committee of Pottery Manufacturers of Great Britain, distributed the prizes of the Sheffield Technical School of Art in the Firth Hall of the University, and gave an excellent address on "Tradition and Modern Craftsmanship."

THE 19th Exhibition of the Trentham Rural Deanery Home Arts and Industries Society was held in the Town Hall, Stone, for the Home Arts and parishes of Aston, Barlaston, Industries Blurton, Butterton, Fulford, Han-Exhibition at church, Handford, Milwich, Stone Oulton, Sandon, Standon, Stone, Tittensor, Trentham, and Trent Vale. The objects of this worthy society is to encourage home occupations, which may keep people of all ages and classes happily and profitably employed, to revive old handicrafts which once flourished in England, and to make the possessors of art knowledge and culture to impart their gift to others. The president of the society is the Countess of Harrowby, and the chairman the Rev. T. Leonard Palmer.

For the last twelve years the Camera Club attached to the Nottingham Mechanics' Institution have held an annual exhibition of the work Nottingham of their members, and the collec-Camera Club tions of excellent photographic pictures displayed at the Mechanics' New Hall this year have attained a high level, though the number of prints (250) is slightly below the total of last year. The judge, Mr. B. Cox (Lincoln), declared that it had provided him with the most difficult task he had ever had, and that he had never seen a better number of landscape pictures from one club. Mr. T. Ward (Deputy Mayor of Nottingham) opened the exhibition.

The West of England Academy

Tentre for the West. Recently Miss Wills spent a similar amount in building a new wing to Bristol Grammar School, in memory of Lord Winterstoke; and other members of the Wills family have, in twelve months, given £200,000 to Bristol University.

The excellent exhibition of pictures by Miss Margaret Lindsay Williams at 131, Queen Street,

A Cardiff
Exhibition

Cardiff, has attracted considerable local attention. The paintings include Psyche, from the original at the National Museum, Naples; The Bay of Naples and Vesuvius from Posilipo; and The Arch of Titus, Rome.

Under the auspices of the Shortlands University
Extension Society, Mr. Horsburgh traced the history
of the classical revival in literature and art during the Renaissance. He remarked that Botticelli had no passion for the ancient world, and the life of Florence was too strongly individual for the classical revival to reach its highest level there. A close study of the antique characterised the school of Francesco Squarcione.

Mr. J. Landfear Lucas, of the Spectacle-makers' Company, writing to a Sunday journal, states that at the western extremity of what is The Margate probably the most popular summer Cannon playground in England, namely, the Fort at Margate, there stands an old iron muzzleloading Russian cannon, and upon the stone base is carved the following: "A trophy from Sebastopol. Presented to the borough of Margate by the Secretary at War, A.D. 1858. George Yeates Hunter, Mayor." It would be of interest to ascertain the origin of the quaint form of words used to describe the minister. A Secretary of State for War was first appointed in 1794, the control of the Land Forces of the Crown having been previously exercised by a Secretary at War, who was responsible to Parliament through the Home Secretary. At the date of the gift of the cannon to Margate, therefore, the title of Secretary at War would appear to have been already obsolete.

LADY JEKYLL, the wife of Colonel Sir Herbert Jekyll, K.C.M.G., is the daughter of the late William Graham, M.P. for Glasgow, who was a Birmingham well-known collector and connoisseur, Corporation and for many years one of the trustees Art Gallery of the National Gallery. Mr. Graham, who was an admirer of the works of the pre-Raphaelite Brotherhood, was a sincere and helpful friend of Rossetti, to whom he gave many com-Lady Jekyll has generously lent her collection, which is chiefly representative of the early Italian schools of painting, to the Birmingham Corporation Art Gallery. The works occupy one of the long walls in Room No. X. of the Feeney Galleries.

The twenty-second annual exhibition of the Huddersfield Art Society was recently opened.

Huddersfield Art Society Was recently opened.

The 160 pictures and other works of art were ably arranged and hung by Mr. Frank Dean. The paintings included Chew Valley, by Mr. W. A. Beevers; Moldgreen from Almondbury Bank, by Mr. John Pearson; and two powerful sketches by Archdeacon Norris.

"Present-Day Tendencies in Art" was the title of Mr. J. Currie's lecture at the University of Leeds. He remarked that we were living in a time of experiment and change, and fashions succeeded each other so rapidly that in a few weeks" time he might be regarded as an old-fashioned academician. Each period had some sort of splendid mania, and we had our mania now. Whatever form its development took, it was its nature to ignore schools, dogmas, and parties. Liberty was its law and originality its rule.

MR. T. W. M'INTYRE, of Sorn Castle, opened the

Ayr Art Exhibition, promoted by the Ayr Sketch Club and the Carnegie Library Com-Ayr Art mittee. Mr. M'Intyre said that "he Exhibition quite agreed with the suggestion that Ayr should have an annual exhibition. With reference to a loan collection, the county of Ayr was undoubtedly rich in rare specimens of both ancient and modern. art, and he thought it would be a good thing for the town and county to have occasional loan collections. Ayrshire already had numerous men who had become conspicuous in Scottish art, notably Thomson of Duddingston, John Wilson, James Carr, and George Houston. It was for a club such as theirs," observed Mr. M'Intyre, "to find out some of the young geniusesso that they would be an honour to the town and county of Ayr."

The Rev. J. Salwey, Vicar of St. John's, opened the Eastbourne Art and Industry Exhibition. There were 1,388 entries, and the amateur exhibitors showed an increase from 733 to 962. The judges announced the standard of the exhibits as quite good. In oils (figure) Mr. Godfrey Merry took premier honours among the professionals, and Miss J. Doughty gained a second among the amateurs, while Miss D. M. Nicholls secured a first for amateurs in landscape painting. Miss E. Archer, Hampden Park, took a second for a pair of pictures, and Miss V. Horton won a first for still-life.



By C. Vernon

In this age, fraught with political situations which have entered, what one might term, the wonderworld of the sensational, there is evinced on all sides—and this is remarkable at first sight—a revival of the arts and crafts of this country. Never in the history of this Empire has learning taken, numerically, such a mastery over men's minds as in these our days. But

history repeats itself, the chroniclers have stated, and, though this repetition of past events can be recognised in certain happenings of to-day, it is a development of minor movements into major movements. It is peculiar how turbulent times have mothered the arts, and, in some instances, the crafts. Heine brilliantly pointed out how the arts flourished in the unsettled days of King Charles. Upon the progress of an art depend the lives of many thousands of people, observed a thinker, and the truth of this statement is fully proved when one considers the work of the splendid toilers in the six towns of Staffordshire. There is no industryand industry is a poor word to convey so much -which surpasses that of

the potter; for the products of his labours are both utilitarian and artistic, and art is only really ideal when it is hand-in-hand with use. Art and utility! Could there possibly be conceived a happier combination? Though England's position in painting has often been adversely criticised, her pre-eminence in modern ceramic ware has never been questioned. There is a delicate



HAND-PAINTED LOSOL WARE VASE AND COVER BY MESSRS, KEELING AND SON

beauty about the potter's work of our day-a delicacy which has a touch of finesse and simplicity, which is the keynote of all art. In reviewing a number of showrooms of china and porcelain recently, a connoisseur was struck with the rich, and, it must be remarked, not vulgar, colouring of the decorative work on the wares, each piece of which was elegantly and artistically treated. This, no doubt, accounts for the fact published in the April issue of The Connois-SEUR for 1913:-"The richest and most cultivated classes of the five continents dine off English china, drink their tea or coffee from English cups, and indulge in the refinements or necessities of the toilet from Englishmade utensils."

The Connoisseur



FOLEY CHINA

BY E. BRAIN AND CO., FENTON

Messrs. Ridgways' is an old-established firm, being founded by the great-grandfather of the senior partners of the present firm in 1792. Their wares are too well known to need any "bush," though, on artistic grounds, reference should be made to the recent developments at Bedford Works, Stoke-on-Trent. One of these developments is the reproduction of the "Warwick" vase, so called after the name of its owner. This unique specimen of ancient art was first reproduced by Messrs. Ridgways many years ago, and is now being reproduced from the original models in sea-green and pure white bodies, relieved by gold tracings, and is made in five sizes. Messrs. Ridgways make large use of coloured bodies and slip painted processes, and have produced some charming effects in their "Royal Green" and "Stella Maris" and "Albano" wares. Among their successful creations are "Coaching Days," "Royal Vistas," "St. Albans," "R.A.," "Old England," and "Ridgford" wares. Their Windsor festoon is a fine example of printed pattern, and amongst old enamelled patterns "Anglesey" commands admiration.

The process of glazing and colouring which makes the colouring permanent is one of those difficulties which, after years of labour, has been successful. This achievement is instanced in the work which emanates from Mr. Moorcroft, of Burslem. An idea of the rich colouring of the ware can be gathered from the coloured plate which appears in this issue. The centre vase, as can be seen in the illustration, is companion to the bowl, which is entirely covered with a conventional design of pansies, while the vase itself is embellished with a floral decoration on a cream ground, in keeping with the bowl. The vases on



FOLEY CHINA

BY E. BRAIN AND CO., FENTON



TWO DESSERT PLATES

each side are entirely different in shape, colour, and decoration. The cup-shaped vessel on the left displays this firm's ability in embellishing pottery with heraldic devices in tasteful form, while the other on the right is an example of the excellent manner in

which their designers artistically combine a flower and fruit decoration.

In the workrooms of Messrs. Wedgwood & Co., of Tunstall, reproductions play a prominent part, and the old ware, with its wonderful patterns and effects, is faithfully perpetuated to an extent which would deceive the eye of all but the most advanced

collector. To give the compliment to a foreign neighbour first, Wedgwood's Imperial Porcelain attains an excellent reproduction of old Bristol ware. This delicate pattern is a reproduction of a service produced at Bristol about 1780, and was originally the property

of Lord Nelson, hence the title, "The Nelson Ware." It was left by Hilaire, Countess Nelson, to her nephew, the Rev. Hilaro Barlows, and was sold by his son to the late Sir J. T. Firbanke, and afterwards sold to Mr. Trapnell, who



BY MESSRS. GRAY

acquired it at Christie's sale-room. One of the articles comprising the service was purchased at a very high price from Mr. Trapnell's collection for the Stoke-on-Trent Public Museum, 1912.

Though Messrs. Wedgwood & Co. have concentrated

on reproductions of old masters, their speciality is dinner services in their own designs. Samples of their services decorated with rich designs in gold on a dark-blue ground were among the exhibits at the first annual Pottery Fair held in Staffordshire. Vessels of all shapes and descriptions, elegantly decorated, play a prominent part in the



FRUIT DISH

BY MESSRS. A. B. JONES AND SONS

showrooms, and one has a choice between the gold and blue background rendering of the carnation and poppy design to the conventional pattern of the Derby treatment.

TEACUP AND SAUCER

BY MESSRS. A. B. JONES AND SONS

Messrs. E. Brain & Co., Fenton, are noted for extremely delicate work and refinement of design, which is evinced in their famous Foley china. There are some eighty varieties of articles in nearly every pattern they make: thus one may have tea and trinket sets of the same pattern,

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besides a variety of ornamental ware. In Canada, where so many women are following the idea of making the decorations of their house consistent throughout, this scheme has a particular appeal, especially since, with the variety of Foley pattern, it is possible to obtain ware calculated to harmonise with any general decorative scheme.

The predominant note in the decorations is simplicity and good taste, being carried out in

patternings thoroughly artistic in conception. The ware carries a brilliant glaze, and the productions of the Foley China Works are famed for the even surface of the china, which enables the designs to be displayed to the utmost perfection.

The firm have the distinction of being the first china works in the Foley district, and the steady increase of their trade may be gauged from the fact that not only have they found it necessary to rebuild and add to the works, but that they now give steady employment to

between 250 and 300 workpeople.

This firm is well known for their tea ware, which for beauty of design and colouring is an achievement in ceramic art, especially in the services decorated with the old Japan patterns. Besides many original

designs, their reproductions take a high place. and include the Mason vase pattern, old Swansea pattern, and services beautified by the old Bristol types of decoration. A service which attracts the eye of the connoisseur and artist is that treated with the old blue rose spray, while pieces decorated with the Bourbon spray with Greek key border in black on gold are luxurious, and satisfy the most exacting æsthetic taste.

In the showrooms of Messrs, A. B. Jones & Sons, Longton, one sees



SOHO POTTERY

ton china which, in their fine simplicity of form and the lustre, richness, and superb coloration of their glazes, equal the best examples in modern ceramic art. This firm specialises in tea and breakfast sets, and their reproduction of the Swansea rose design is indeed a work of art which is only equalled by their wares faithfully decorated in the famous Pompadour design. This latter reproduction is so exquisitely

pieces among the Graf-

produced that it would have gratified the taste of the æsthetic Madame de Pompadour herself. Another reproduction belonging to the same period, which Messrs. Jones & Sons have carefully studied, is that pattern named after Pompadour's great rival, Madame du Barri. A triumph of their potters' endeavours is undoubtedly their Bristol powder-blue ware. An antique reproduction is cleverly copied from a design of the Ming period in the British Museum. The beautiful designs, in which this dynasty was pregnant, have given the Staffordshire potters great assistance in the evolution of their own decorations. Another reproduction worthy of special note is that of the Dresden spray, the copy of which bespeaks deftness of eye and hand to the utmost on the part of

> the artistic workmen of Messrs. A. B. Jones & Sons, whose china tea ware adorns the tables of the finest homes in England.

One of the most difficult colours to reproduce is the old "Nankin Blue," whose subtle warmth and softness, combined with a peculiar clarity of definition not to be found in the modern flowing colours, requires no little genius to faithfully perpetuate. Messrs. Burgess and Leigh, of Middleport Pottery, Burslem, the well-known producers of



SOHO POTTERY











MOORCROFT WARE, THROWN ON THE WHEEL



"Burleigh" ware, have for years been making experiments with the object of reproducing this very colour, and at last their efforts have been crowned with success. All the peculiar characteristics of the old Chinese colour are present in this triumph of the potter's art, and connoisseurs have not been slow to recognise and appreciate its beauty. Their talented designer has in his "Chinese Peacock" pattern taken as the basis of his inspiration the old Oriental

domestic ware includes jugs of all shapes and designs, and they are decorated artistically. Messrs. Burgess and Leigh make a speciality of period designs for furnishing schemes, and their exclusive designs are as original as they are beautiful.

Mr. Samuel Asbury Green has been associated with the Crown Staffordshire Porcelain Company, of Fenton, for twenty-five years. The firm was founded in 1801, and is one of the oldest English china factories



A GROUP OF CROWN CHELSEA CHINA

BY MESSRS. THOMAS MORRIS, LTD.

fable of the Birds' Congress to elect a King. The feeling and treatment of the design are purely Oriental in character, whilst the shapes of the vases to which the decoration is applied are from the best Chinese models. The reproductions of this firm attain a high order, and mention must be made of their representations of the old "Delhi" pattern from the original engravings, A.D. 1805. This delicate blue ware is in considerable demand, owing to the perfection in colour, decoration, and form of each piece. An appeal is made to those of, what one terms, the old school, in "Ye Ballades of Old Englande" pattern. These vessels are made in the old style, and illustrate old ballads, as the title implies. The potter has indeed made a canvas of a vessel, for the scenes are beautifully depicted in delicate colours. In our days, when the demand for houses to be built on the old style is so great, this series should have a large sale. Their

in the country. The speciality of this ceramic concern is the large variety of old Chinese porcelain, including Famille Verte, Famille Rose, and Famille Noir, and in the "powder blue" decorations there are few to equal them in the world. These particular decorations are of such artistic value that they have been applied to a variety of useful shapes, which include tea, breakfast, and dessert ware, besides vases, bowls, ornaments, boxes, and miniatures. The art of reproduction is directed in other spheres, the ones of early English designs, Swansea, Lowestoft, and Chelsea being specially worthy of mention. Fine examples of silver lustre, iridescent coloured lustres and rouge flambé are also in the catalogue of their triumphs. The Company is carrying on the traditions of the old English potters in manufacturing quaint and artistic figures, animals and birds, a few of which have been supplied to Royalty. Miss Gertrude Green has

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CLASSICAL PLAQUES

BY MESSRS. BIRKS, RAWLINS AND CO.

specially modelled Dickens's figures which illustrate characters from the famous novelist's works. The versatility of the firm is evinced by another department, where wicker baskets and flowers are made in porcelain to form an admirable table decoration. Mr. R. R. Tomlinson, A.R.C.A., is comptroller of the decorative department, and the name and quality of "Crown Staffordshire" china speaks for the high standard, so well sustained, of their productions.

Excellent workmanship and delicacy of design is the hall-mark of the wares from Messrs. A. E. Gray & Co.'s Glebe Works at Hanley. Particular efforts. The large roses are coloured in a beautiful pink, with leaves artistically tinted in choice greens, with the scrolls and ornaments in fine gold. Another design in colour and gold of a luxuriously dainty appearance is the Bristol. A design of bold character is the Jacobean, which decorates dinner and other domestic ware. The colouring and designs are executed faithful to the period. Now the demand for old houses is daily increasing, this ware will be in considerable request. A reproduction of note is that of the celebrated old Chelsea pattern. Another work of art is a bowl in several beautiful decorations with



CLASSICAL PLAQUES



BY MESSRS. BIRKS, RAWLINS AND CO.

attention has been given to designs in period styles, and every care is taken to prepare accurate replicas of the periods named. The Georgian design produced on china, dinner, dessert, tea, and other domestic services is one of their most successful

a simple support for the flowers when in bloom, a support which is an artistic addition to the general effect.

The firm of Messrs. Thomas Morris, Ltd., famous for their Crown Chelsea china, was founded nearly seventy years ago, and the business has been housed in the

present premises since 1886. The firm owes its existence to Messrs. Burton and Morris, who commenced business before the middle of the nineteenth century. Mr. Harry Davies, who purchased the business, has continued to trade under the old title of the firm. They are noted for the richness and elegance of their ornamentations, and their hand-painted work takes a high place. A special feature of their wares is the excellence of their dessert services with the

to dispense altogether with the use of raw lead, and since that time they have used leadless or comparatively safe fritted, low-solubility glazes only. The 1911 tests of the glaze were made at the Government Laboratory on behalf of the Admiralty, and showed a maximum of only a half per cent., or one-tenth of the limit allowed under special rules. Messrs. Keeling & Co., Ltd., have named their beautiful ware thus produced "Losol." One of this



A GROUI

BY THE CROWN STAFFORDSHIRE PORCELAIN CO.

rims decorated with gold. One of their striking reproductions is a Madame Pompadour tea and dessert service. The firm's secret of gold incrustation has enabled them to sell services at medium prices. Connoisseurs of pottery can vouch for the fact that this firm employs designers of the highest order, and it is interesting to know that the whole of the designs are produced by the firm's own staff on their own works.

The brilliant glaze which forms such an attractive feature of much of our modern pottery owes its creation to the introduction among its components of lead—a metal which in its crude state is an insidious poison, wrote an authority. Lead-poisoning has long been recognised as the scourge of the pottery industry. To overcome this danger to the workers a number of firms began to experiment, among them being Messrs. Keeling & Co., Ltd., of Dale Hall Works, Burslem. By 1905 this firm were so successful in their experiments that they were able

firm's largest customers is the British Admiralty. An example of the ware is given in our art plate of a Greek vase, excellently hand-painted with a picture of Highland cattle. This was specially made to exhibit at the recent pottery fair. The special pottery for which Messrs. Keeling are noted includes flower bowls, vases, French baskets, and rose baskets. One of their designs of a French basket is beautiful both in shape and decoration, and is artistically treated with a floral decoration in delicate tints of light and dark blue. Gold also is tastefully applied to this splendid adornment of the table. The rose baskets are with or without handles. One in snow white with handle and edges in gold is so designed as to set off any kind of flowers. Their dinner, toilet, and trinket services are in all manner of shapes, and decorated with various delicate designs which would delight the most æsthetic tastes. A special shape in their dinner ware is the

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VASE BY MESSRS. BURGESS AND LEIGH

"Woodland" shape, while the "Round Doris" with gold lines is a luxurious service. This latter is also produced with the Greek key-border design in gold. This classical adornment is applied to many other services. Messrs. Keeling's reproductions include old Chelsea chintz and old Mason, which designs are faithfully applied to vases and bowls. A special department is devoted to all-white ware for hospitals, dairies, and domestic chambers.

The Soho Pottery, Ltd., Elder Works, Cobridge,



JUG BY MESSRS, BURGESS AND LEIGH

includes non-crazing ware —registered designs in lithos and prints, dinner services in printed Toronto pattern, silver shape, and special Solian tea and dinner services in mazarine blue band and gold lines, and exclusive Cobalt rim and gold print. Reproductions of "Old Davenport" is a speciality of the firm. One border applied to most of the wares essential to the household is in a black key pattern on a full gold band, with lace edging, which is largely in demand. Their showrooms display many designs of charming shape and beauty, the Soho pottery having earned a well-deserved name for themselves for the general excellence and merit of their productions.

The porcelain made by Messrs. Birks, Rawlins and Co. was first exhibited at Turin Exhibition in 1911, where it was awarded the Diplôme d'Honneur,



THE "WARWICK" VASE

Stoke-on-Trent, who gave a wonderful display of pottery at the recent fair, specialise in the best lines of tea and toilet ware, while a feature is made of their particularly dainty decorations which are applied to their dinner ware. Their toilet ware is made in a beautiful white body with a rich glaze. The pottery

BY MESSRS. RIDGWAYS

and in 1913 again obtained the same award at the Exhibition of Ghent. Dr. Phil Ernst Jaffé, in his journal, *Die Porzellan und Glashandlung*, says, "Birks, Rawlins & Co. are specialists in tea and dessert wares, with subjects taken from old designs. The firm exhibit costly *pâte sur pâte* vases and pot-pourries."

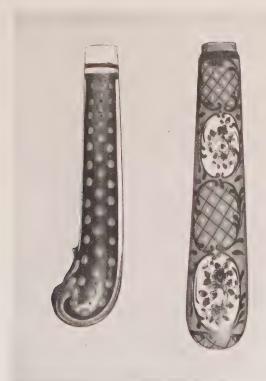




PLATES BY MESSRS. WEDGWOOD AND CO.

Messrs. Birks, Rawlins & Co. feel that the fashion must come back again to genuine surface decoration. When it is remembered that Mr. L. A. Birks, their Art Director, was twenty-two years with the great ceramic artist, Monsieur Solon, it is not surprising that their sympathies run in this direction, and that a large part of their productions have been in slip decorations. Naturally the work of Mr. Birks follows on the lines of the Solon

pâte sur pâtes, and it is true to state that some of his productions are equal to some by the more famous artist; he has a large number of fine vases and plaques suitable for wall decoration, with subjects of nymphs and cupids. Another line of this versatile firm is a series of wicker baskets in porcelain after the style of old Bow. Birks, Rawlins & Co. have some admirable adaptations of the old Bristol and Chelsea patterns.



KNIFE HANDLES

BY THE CROWN STAFFORDSHIRE PORCELAIN CO.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of The Connoisseur is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., The Connoisseur, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Books.

The Merchant's Map of Commerce, 1638.—A8,178 (Forres).—As your copy of this work is imperfect, its value to a collector would be quite nominal.

Burns's Works.—A8,295 (Guthenburg).—Your edition of Burns's Works, in four volumes (Simms & McIntyre, 1808), is only worth a few shillings.

"The Works of Lord Byron," Galignani, 1826.— A8,381 (Cavendish).—The autograph letter in the volume of Byron's Works is a lithographic reproduction, and the book itself is not worth more than a few shillings.

"The Guardian," Vols. I. and II., 1745, etc.—A8,418 (Tring).—Neither the above nor *The Dramatic Works of Samuel Foote*, Esq., London, 1797, and *The History and Adventures of Gil Blas*, 1737, are of any interest or value.

Charter of Malcolm, King of Scots, A.D. 1159.— A8,449 (Ramsey).—This is obviously a photographic reproduction of an original document on vellum, the large initial having been coloured by hand.

Coins.

Henry II. Penny.—A8,255 (Llandudno).—With the exception of some of the early mintages, very fair specimens of this reign may be procured for about ninepence each. As you do not state the minter's name or general appearance of the coin, we assume that it is of the common type.

William and Mary Halfpenny, 1694. - 88,317 (Dorking).—This coin is quite common, and is only worth a few pence.

Engravings and Etchings.

Nelson's Funeral Car. — A7,807 (Lyndhurst). — Your engraving of Nelson's Funeral Car, published by I. Aldis, Moorfields, has been coloured by hand, varnished and mounted on wood. It is in such a bad condition that its value would not be likely to exceed a shilling or two.

"Excellentissimo Bernardo Nani," by Piazzetta.

—A8,052 (Perranarworthal).—Your uncoloured engraving by Piazzetta is of small value.

"The Soldier's Farewell," by and after J. R. Smith.—A8,278 (Salisbury).—You do not say whether your

print by J. R. Smith is in colour or monochrome, nor do you state whether it has the original margins. In any case, it is a late impression, and unlikely to fetch more than a few pounds at the most.

"Cupid and Cephisa," by Burke, after Kauffman.—A8,283 (Pimlico).—There is considerable demand for coloured prints of this class, but it is too unreliable to give a valuation without seeing the originals. Should they be fine, genuine impressions with full margins, the pair would easily be worth £10 to £12.

Etching.—A8,291 (Dewsbury).—The monogram on your etching is that of Albrecht Dürer (1471-1528), the great German engraver. We can form no opinion as to the value of the etching without an inspection.

Coloured Prints.—A8,293 (Paignton).—It is impossible to value your coloured prints by Cruikshank and Dighton unless we have the titles. There is some demand for certain of the former's works, but, as a rule, those by Dighton seldom exceed Ios. to I5s. each in value.

"The Finding of Moses," engraved by J. K. Sherwin.—A8,323 (Sherborne).—Judging from your description, this is apparently a late impression, and one which would realise £2 or £3 at the most.

Arundel Prints.—A8,343 (Holborn).—There is practically no demand for Arundel prints as a whole, and their prices during the last few years seldom exceed a pound or two.

"Sunday Morning," stipple engraving, by Lloyd Bros.—A8,361 (Swansea).—Neither the above nor the other engravings mentioned are of any particular value to a collector.

"Ceres and Pomona," by Bartolozzi, after Cipriani.—A8,369 (Bourne).—If genuine, these should be worth from £8 8s. to £10 10s. each, but they have been frequently reproduced. The other prints mentioned are of small value.

"The Society of Goffers at Blackheath," by V. Green, after L. F. Abbot, 1790.—A8,381 (Cavendish).—We cannot value this print without seeing it, as it has been reproduced in close facsimile during the last ten to fifteen years. If it is a fine genuine impression, it would be worth from £30 to £40, but an excellent reproduction can be obtained for from 7s. 6d. to 30s.

Engravings and Etchings—(continued).

Glass Pictures.—A8,425 (Handsworth).—So far as we can judge from your description, the two glass pictures of Winsor Castle and Court Yard, and Walmby Castle, Kent, are not likely to realise more than £1 the pair if genuine.

Furniture.

Cabinet.—A7,847 (Farfield).—So far as can be judged from the photo, your cabinet is of no great age, and the Sèvres plaques with which it is inlaid are more than probably of modern French manufacture. It is difficult to come to any definite conclusion from a photo, but if your cabinet is comparatively modern its value would not exceed £10 to £15.

Oak Arm-chair.—A8,160 (Coalbrookdale).—Your arm-chair dates from the middle of last century, and the superfluity of carving with which it is embellished suggests a foreign influence—say Indian. The value of a piece like this is very problematical, but judging from the photo, we should appraise it at under £10.

Chest.—A8,337 (Solihull).—Judging from the photo, the chest, the corners strengthened with decorative metal clamps on a stand, with three drawers set in a shaped screen, on small cabriole legs, dates from the reign of Queen Anne, and is worth, say, £10 15s.

Worm in Furniture. — A8,346 (Halifax). — It is very difficult to get rid of worms from furniture. One method is to soak it in a weak solution of glue; another to rub in paraffin. In any circumstances, it would be unwise to attempt the work yourself. We have heard it stated that if a piece of sapwood is placed near worm-eaten oak furniture, the insects will gradually leave the harder for the softer wood. As you give no description of your tall-boy, we assume that it is one of the ordinary Queen Anne type.

Table.—A8,353 (Sunderland).—This is a wine table, and, so far as can be judged from the photo, of Chippendale design. It is not in the best taste, however, and we should not be inclined to appraise its value as more than from £15 to £20.

Livery Cupboard.—A8,357 (Halesowen).—Judging from the photo, your livery cupboard is of comparatively recent date, and, so far as can be seen, of little interest to collectors. It is impossible to say whether the piece is in its original condition or not, but the rail and pinnacles at the top look suspiciously like Early Victorian work.

Miscellaneous.

Cameo Brooch.—A8,224 (Cape Town).—It is difficult to give an opinion from a sketch only, but we should not appraise the value of your cameo brooch as being more than £1 without an inspection.

Brass Lantern Clock.—A8,439 (Hawick).—The inscription on your clock: "Richard Ames Neere St. Andrews Church in Holburne Fecit," suggests the work of Richard Ames, Master of the Clockmakers' Company, who died in 1682. As we have nothing but a description to judge from, it is impossible to suggest a value for the clock.

Paintings.

Water-Colour.—A7,807 (Lyndhurst).—The water-colour submitted to us represents a woman attired in mid-nineteenth century costume, and is apparently a portrait. It lacks all artistic feeling, and is evidently the work of a person with no artistic training, and is therefore valueless.

"The Press Gang," by John St. John Long.—A8,026 (Birkley).—J. St. John Long (1797–1834) exhibited two works at the Royal Academy. He was originally an engraver, but afterwards took to painting scriptural subjects.

Painting signed Lafosse.—A8,085 (California).—There were several French artists of this name, notably Charles de la Fosse, painter of religious and mythological subjects, born 1636, died 1716, some of whose pictures are in the Louvre; Jean Baptiste Joseph de la Fosse, engraver, born 1721, died about 1775. The fact that your painting of a female head was always known by your mother as A French Lady and her Dog, seems to bear out the French origin of the picture suggested by the signature. So far as can be judged from the small photo

sent us, we should not be inclined to imagine that this was the work of Charles de la Fosse, but it is quite impossible to give any further opinion on the subject from the material in hand. We believe that there was another painter of this name, whose works were frequently produced by lithography during the second quarter of the last century. The lithographs are of comparatively small value, and the original paintings may almost be placed in the same class as our own Early Victorian minor artists.

Oil Paintings by J. F. Herring and Verbeckhoven.—A8,142 (Sheffield).—If genuine and the work of J. F. Herring, Senior, the painting, dated 1863, of a white cob would be in some demand. Eugene Joseph Verboeckhoven was an animal painter, who exhibited from 1845 to 1878, three of his works being hung in the Royal Academy.

Landscape, signed P. Molyn, 1653.—A8,213 (Teignmouth).—There were two artists of this name in Holland, namely, Pieter Molyn the elder (1600-1661), and Pieter Molyn the younger (1632-1701). We cannot definitely assign your painting to either of these without submitting it to an examination.

"Miss Penelope Boothby," by Sir Joshua Reynolds.—A8,288 (Tasmania).—This portrait has not yet been reproduced in The Connoisseur, but we should recommend you to communicate with Messrs. Henry Graves, 6, Pall Mall, S.W.

R. Rumph, Painter, 1874.—A8,299 (Newcastle-on-Tyne).—We cannot definitely trace the records of this painter, and there have been more than one of that name, as G. C. Rumph, a London painter of Eastern subjects, who exhibited at the Royal Academy between 1775 and 1781. There was also, of course, Peter Philipp Rumf, the German genre painter and etcher, born 1821, died 1896. Your statement that R. Rumph was painting in 1874 naturally narrows the field, but it would probably mean that a search would have to be made in order to compile any amount of facts about him.

Miss C. B. Morris, Miniaturist.—A8,304 (Brussels).— This lady was a London miniature painter, and a contributor to the Royal Academy from 1855 to 1867, during which period she exhibited seven works. We can form no opinion on the miniature by her after Reynolds in your possession without an inspection. Under ordinary circumstances, however, it would be unlikely to realise more than a few pounds.

Oil Painting, after Sir J. Reynolds. — A8,305 (Ulverston).—It is not at all improbable, judging from your description only, that the painting is a copy, more or less modified, of the famous *Infant Samuel*, by Sir Joshua Reynolds, now in the National Gallery.

Oil Painting.—A8,329 (Balby).—Your old oil painting evidently represents *Christ in the Temple talking with the Doctors*. It appears to be a late work of poor style, and, so far as can be judged from the photo, would not be likely to realise more than £3 or £4 in the London market.

Pottery and Porcelain.

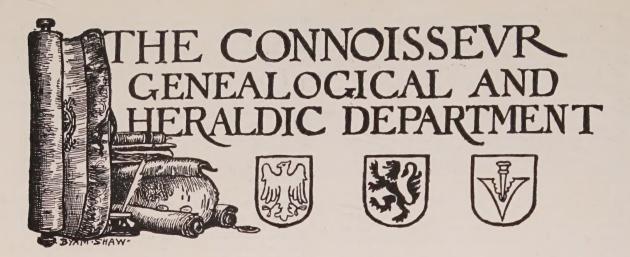
Dinner Service.—A8,126 (Rhodesia).—Judging from the mark, your dinner service of 64 pieces does not date back further than about 1860, and consequently its interest is small from a collector's point of view. Its value in the London market would be unlikely to exceed ∠10.

Sèvres Jardinière. — A8,131 (Sudbury). — We cannot possibly give an opinion on this without seeing it, but it is more than probably a modern reproduction, judging from the description sent us.

Jug, Mason's Ironstone China. — A8,265 (Upper Holloway).— The mark on your jug is that which was introduced in 1813, and is still used by Messrs. Geo. L. Ashworth & Bros., Hanley, Stoke-on-Trent. We should appraise the value of the jug as being about 25s. Ironstone Plates by J. Clementson.—Your two plates bearing the Phœnix mark date from about 1845, and should be worth about 5s. each.

Peacock, Mason China.—A8,314 (Belfast).—We are not aware of any *special* colouring of Peacock Mason china.

Wedgwood Plates.—A8,316 (Swindon).—These are late, judging by the mark, and would not be worth more than from 30s. to $\pounds 2$ the four.



Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

GEORGES.—John Georges, of Cicester, co. Gloucester, Esq., married by licence dated 18th July, 1627 (he being then a bachelor, aged 32), Elizabeth Tirrell, of St. Sepulchre's, spinster, aged 22. She was a daughter of John Tirrell, of St. Ives, co. Huntingdon, gentleman. The marriage was to take place at Great St. Bartholomew.

ARMS.—The arms you describe, viz., Ar. a chev. engr. sa. betw. three tuns of the last, from the bunghole of each a flame issuing, ppr., are those of Ingleton of Bampton, co. Devon.—

INKEPENNE.—The arms of this family are given in Burke as—Barry of eight, gu. and or, on a chief per pale of the second and first a lion pass. ar.

CALWAY.—The Calways are an old Somersetshire family long settled at Wellington. The will of Richard Calway, of Wellington, yooman, is dated 17th June, 1582. In it he mentions his wife Isabell, his sons Peter and William, daughters Anne, Grace, and Johan, wife of John Perry, and her children; also Richard, son of the said William. Will proved 11th August, 1582.

Administration of the goods, etc., of Edward Callwey of Wellington, was granted to Robert Callwey the elder, father of the deceased, during the minority of his sons Edward and Robert, January, 1640/1.

Robert, the elder, made a will dated 2nd November, 1644,

which was proved 28th August, 1644. In it he mentions his wife Bridget, grandchild Thomasine Bowes, the children of Elizabeth Callway, widow of my late son Thomas, son Robert and his child, George Stipping, son of my deceased daughter Thomasine, Thomasine, daughter of Bartholomew Callway, grandchildren William and Robert Callway, and Edward and Robert Callway to be executors.

There are also wills of Edward Calway of Wellington, 1695; Robert Calway, *alias* Rutter, of Wellington, 1707; William Calway of West Buckland, 1794; and Edward Calway of Wellington, 1798.

Pellowe.—Captain Richard Pellowe, R.N., died at Pilton, co. Devon, the 27th May, 1831, aged 67 years. He was appointed a lieutenant in 1790, and served on the Nymphe at the capture of the French frigate, La Cleopatra, on 18th June, 1793, for which service his commanding officer, Captain Pellew, afterwards Lord Exmouth, received the honour of knighthood.

Captain Pellowe afterwards commanded the *Otter* fireship, and was for many years employed as an agent for prisoners of war. On 7th September, 1805, he married Miss Sparg, of Penrhyn. She died 29th April, 1812.

SHACKLETON.—The Rev. H. J. Shackleton, vicar of Plumstead, Kent, married at St. George's, Queen Square, Anna, the only daughter of S. Hallett, Esq., of West Chelborough, co. Dorset, the 25th January, 1831.

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